

MUSICAL FETTER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XIX.—NO. 4.

NEW YORK, WEDNESDAY, JULY 24, 1889.

WHOLE NO. 492.



"THE MEISTERSINGER."

"TRISTAN AND ISOLDE."

"PARSIFAL."

THE BAYREUTH CONDUCTORS.

THE MUSICAL COURIER.

- A WEEKLY PAPER -

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED JANUARY, 1880.

No. 492.

Subscription (including postage) invariably in advance.
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.RATES FOR ADVERTISING: SEE TRADE DEPARTMENT.
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NEW YORK, WEDNESDAY, JULY 24, 1889.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors.

JAMES G. HUNEKER.

Offices: No. 25 East Fourteenth St., New York.

WESTERN OFFICE: Chicago, JOHN E. HALL, 236 State Street, Manager.

NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars for each.

During nearly ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Teresina Tua, Ivan E. Morawski, Clara Morris, Mary Anderson, Carl Reinecke, Rose Coghlan, Kate Claxton, Fanny Davenport, Jules Perotti, Adolph M. Foerster, May Fielding, Thomas Martin, Louis Gaertner, Louise Gage Courtney, Richard Wagner, Theodore Thomas, Dr. Damrosch, Campanini, Guadagnoli, Constantine Sternberg, Desprent, Galassi, Hans Balatka, Arbuckle, Liberti, Hermann Winkelmann, Donizetti, William W. Gilchrist, Ferranti, Johannes Brahms, Meyerbeer, Moritz Moszkowski, Anna Louise Tanner, Filoteo Greco, Wilhelm Junck, Fannie Junck, Michael Basser, Dr. S. N. Penfield, F. W. Riesberg, Emil Mahr, Otto Sutro, Carl Facien, Joseph Koegel, Ethel Wakefield, Carl Reiter, George Geminder, Emil Liebling, Van Zandt, W. Edward Heimendahl, Mme. Clemelli, Albert M. Bagby, W. Waugh Lauder, Mrs. W. Waugh Lauder, Mendelssohn, Hans von Bülow, Clara Schumann, Joachim, Samuel S. Sanford, Franz Liszt, Christine Dossert, Dora Henningsen, A. A. Stanley, Ernst Catehousen, Heinrich Hofmann, Charles Pradel, Emil Seuer, Jesse Bartlett Davis, Dory Burnmeister-Petersen, Willis Powell, August Hyllested, Gustav Hiarichs, Xaver Scharwenka, Heinrich Boett, W. E. Haslam, Carl E. Martin, Jennie Dutton, Walter J. Hall, Conrad Anorge, Car Baermann, Emil Steger, Paul Kalisch, Louis Sveenski, Henry Holden Huss, Neally Stevens, Dyas Flanagan, A. Victor Benham, Mr. and Mrs. Carl Hild, Anthony Stankevitch, Moriz Rosenthal, Victor Herbert, Martin Roeder, Joachim Raff, Augusta Olström.

Marchesi, Henry Mason, P. S. Gilmore, Neupert, Hubert de Blanck, Dr. Louis Mass, Max Bruch, L. G. Gottschalk, Antoine de Kontaki, S. B. Milla, E. M. Bowman, Otto Bendis, W. H. Sherwood, Stagno, Victor Nessler, Salvin, Boucicault, Lawrence Barrett, E. A. MacDowell, Edwin Booth, Max Treumann, Desprent, C. A. Cappa, Montegriffo, Mrs. Helen Ames, Marie Litta, Czubalka, A., Dossert, F. E., Dubois, F. C., Gilbert and Sullivan, Gounod, Charles, Grell, Edward, Lachner, Franz, Lecocq, Ch., Massenet, Jules, Meyer, Ernest, Rubinstein, Anton, Rubinstein, Anton, Saint-Saëns, C., Schmidt, Gustav, Wagner, Richard, Wagner, Richard, Carl Millocker, G. W. Hunt, Georges Bizet, John A. Brockhoven, Edgar H. Sherwood, Ponchielli, Edith Edwards, Carrie Hus-King, Bartoli, Woldeimar, Beethoven, L. van, Brahms, Johannes, Brahms, Johannes, Brahms, Johannes, Converse, C. C., Cornelius, Peter, Dvóřák, Antonin, Dvóřák, Antonin, Foote, Arthur, Goldmark, Carl, Grieg, Edward, Grieg, Edward, Grieg, Edward, Hussy, Henry Holden, Indy, Vincent d., Kreischmer, Edmund, Kurth, Charles, Jr., Lalo, Edouard, Liszt-Mottl, MacDowell, E. A., Mackenzie, A. C., Mackenzie, A. C., Nicholl, H. Wadham, Overture, "Heroic", Rheinberger, J., Rheinberger, J., Svendsen, Johann, Tschalkowsky, P., Tschalkowsky, P., Van der Stucken, F., Vogrich, Max, Weber-Mahler, Entr' Acte, "Die drei Pintos".

MR. KREHBIEL'S REVIEW OF THE SEASON.

MR. H. E. KREHBIEL'S "Review of the New York Musical Season (1888-9)," published by Novello, Ewer & Co., is at hand, and is a rich mine of musical treasure, for one may find on almost every page some valuable nugget of critical information, all written in that lucid, harmonious style which the author has made peculiarly his own.

The most notable reviews are the "Yeoman of the Guard," Rosenthal's playing, an essay on boy choir music, something interesting about the "Messiah," a most comprehensive criticism of the "Rheingold," from which we will not attempt to make any excerpts, as the article, to do its research and luminous views justice, must be read in *extenso*. The Thomas concerts, the Seidl concerts and the Gericke concerts are also extensively touched upon.

The occasion of the centennial celebration offers Mr. Krehbiel an opportunity to review the history of operatic music in America from its earliest inception in 1750 with Gay's "Beggar Opera."

The sketch is most thorough and comprehensive and covers the ground down to the year 1877.

The retrospect, too, makes interesting reading for those who like statistics (some extracts relating to the German opera season appeared in THE MUSICAL COURIER March 27 last). The opera season is treated in a most systematic fashion, the summing up of the subject being fair, and Mr. Krehbiel makes some very pertinent remarks well worthy of consideration.

The retrospect also contains an article on "Symphonic Readings," which should not fail to be read by every musician who takes a particle of interest in his art. The article in question refers to the changes of phrasing in the Beethoven seventh symphony and the radical changes of tempi made by Seidl and Von Bülow in their reading of Beethoven's eighth symphony. The subject is an important one, and Mr. Krehbiel has viewed it very seriously. The criticism on Von Bülow's playing is a fine piece of writing, both from the critical and literary point of view.

The appendix contains a survey of American choral work done during the season from Baltimore, Md., to Yankton, Dak. It covers the country completely.

We will take the liberty of making but one excerpt from this most valuable book.

It is a table of:

FIRST PERFORMANCES, NEW YORK SEASON, 1888-9. OPERAS, OPERETTAS, CANTATAS, &c.

COMPOSER.	TITLE.	DATE.	PLACE.	CONDUCTOR.
Bruch, Max.	"Das Feuerkreuz"	April 21	Liederkrantz Hall	Reinhold L. Herman.
Bruch, Max.	Hebrew melodies.	November 11	Arion Hall	F. Van der Stucken.
Cowen, F. H.	"A Song of Thanksgiving"	January 10	Metropolitan Opera House	William R. Chapman.
Czibulka, A.	"The May Queen"	April 1	Palmer's Theatre	Adolph Nowak.
Dossert, F. E.	"Mass in E minor."	April 13	Chickering Hall	Frank E. Dossert.
Dubois, F. C.	"Seven Last Words"	April 13	Chickering Hall	Frank E. Dossert.
Gilbert and Sullivan	"The Yeoman of the Guard"	October 17	Casino	Jesse Williams.
Gounod, Charles.	"Mors et Vita"	April 24	Church of St. Bartholomew	Richard Henry Warren.
Grell, Edward.	"Missa Solemnis"	March 28	Metropolitan Opera House	Walter J. Damrosch.
Lachner, Franz.	"Abendfrieden"	April 14	Steinway Hall	F. Van der Stucken.
Lecocq, Ch.	"The Oolah"	May 13	Broadway Theatre	A. De Novellis.
Massenet, Jules.	Scene from "Hérodiade"	December 2	Metropolitan Opera House	Theodore Thomas.
Meyer, Ernest.	Scene from "Sigurd"	December 8	Metropolitan Opera House	Theodore Thomas.
Rubinstein, Anton.	Scene from "Moses"	January 10	Metropolitan Opera House	Walter J. Damrosch.
Rubinstein, Anton.	Scene from "Moses"	January 27	Liederkrantz Hall	Reinhold L. Herman.
Saint-Saëns, C.	Scene from "Samson et Delilah"	January 5	Chickering Hall	Theodore Thomas.
Schmidt, Gustav.	"Alibi"	October 6	Arion Hall	F. Van der Stucken.
Wagner, Richard.	"Clover"	May 8	Palmer's Theatre	Adolph Nowak.
Wagner, Richard.	"Das Rheingold"	January 4	Metropolitan Opera House	Anton Seidl.
Wagner, Richard.	Scene from "Die Feen"	November 18	Liederkrantz Hall	Reinhold L. Herman.

MISCELLANEOUS WORKS.

COMPOSER.	TITLE.	DATE.	PLACE.	CONDUCTOR.
Bach-Thomas.	"Sonata No. 5, in F minor."	February 5	Chickering Hall	Theodore Thomas.
Bargiel, Woldeimar.	Quartet, D minor, op. 47.	December 18	Steinway Hall	Theodore Thomas.
Beethoven, L. van.	"Music zu einem Ritterballet"	January 17	Chickering Hall	Theodore Thomas.
Brahms, Johannes.	Trio, C minor, op. 101.	November 22	Chickering Hall	Theodore Thomas.
Brahms, Johannes.	Concerto, A minor, op. 109.	January 5	Chickering Hall	Theodore Thomas.
Brahms, Johannes.	Sonata for Piano and Violin, op. 108.	April 29	Mendelssohn Club Rooms	Theodore Thomas.
Converse, C. C.	Overture, "Im Frühlung"	April 4	Chickering Hall	Anton Seidl.
Cornelius, Peter.	Overture, "Barber of Bagdad"	December 1	Steinway Hall	Theodore Thomas.
Dvóřák, Antonin.	Symphonic Variations, op. 78.	November 17	Metropolitan Opera House	Theodore Thomas.
Dvóřák, Antonin.	Slavonic Dances, op. 72, third series.	January 5	Chickering Hall	Theodore Thomas.
Foote, Arthur.	Suite for Strings.	February 14	Chickering Hall	Theodore Thomas.
Goldmark, Carl.	Symphony No. 2, E flat, op. 35.	November 17	Metropolitan Opera House	Theodore Thomas.
Grieg, Edward.	Sonata, C minor, op. 45.	January 8	Chickering Hall	Theodore Thomas.
Grieg, Edward.	Overture, "In Autumn"	November 24	Academy of Music, Brooklyn	Theodore Thomas.
Grieg, Edward.	Suite, "Peer Gynt," op. 46.	January 24	Chickering Hall	Theodore Thomas.
Herbert, Victor.	Serenade for Strings.	December 1	Steinway Hall	Victor Herbert.
Hussy, Henry Holden.	Trio in D.	April 10	Steinway Hall	Anton Seidl.
Indy, Vincent d.	"Wallenstein Trilogy"	December 1	Steinway Hall	Anton Seidl.
Kreischmer, Edmund.	Sextet, op. 40.	March 26	Chickering Hall	Anton Seidl.
Kurth, Charles, Jr.	Sextet.	January 8	Chickering Hall	Anton Seidl.
Lalo, Edouard.	"Bird Sermon of St. Francis"	November 10	Steinway Hall	Anton Seidl.
Liszt-Mottl.	Concerto, D minor, op. 23.	March 5	Chickering Hall	Theodore Thomas.
MacDowell, E. A.	Overture, "Twelfth Night"	March 9	Metropolitan Opera House	Theodore Thomas.
Mackenzie, A. C.	Benedictus.	March 14	Chickering Hall	Theodore Thomas.
Nicholl, H. Wadham.	Overture, "Heroic"	February 12	Chickering Hall	Anton Seidl.
Rheinberger, J.	Concerto for Flute.	February 12	Chickering Hall	Theodore Thomas.
Rheinberger, J.	Quartet, op. 147.	November 27	Chickering Hall	Theodore Thomas.
Rheinberger, J.	Concerto for Organ and Orchestra.	April 15	Chickering Hall	F. Van der Stucken.
Svendsen, Johann.	Overture in E minor.	January 24	Chickering Hall	Theodore Thomas.
Thomson, Theodore.	"Zorahayda," op. 11.	March 14	Chickering Hall	Theodore Thomas.
Tschalkowsky, P.	"Festival March"	January 5	Chickering Hall	Theodore Thomas.
Tschalkowsky, P.	+Concerto for Violin.	January 19	Metropolitan Opera House	Walter J. Damrosch.
Tschalkowsky, P.	Suite No. 1, op. 43.	March 10	Academy of Music, Brooklyn	Theodore Thomas.
Tschalkowsky, P.	Symphony No. 5, E minor, op. 64.	March 5	Chickering Hall	Theodore Thomas.
Tschalkowsky, P.	Variations sur un Thème Roccoco.	November 28	Chickering Hall	Theodore Thomas.
Van der Stucken, F.	"Pagina d'Amore"	April 14	Chickering Hall	F. Van der Stucken.
Vogrich, Max.	Concerto for Piano.	February 12	Steinway Hall	Wilhelm Gericke.
Weber-Mahler.	Entr' Acte, "Die drei Pintos"	November 10	Steinway Hall	Anton Seidl.

* Two movements had been performed on January 10 in Brooklyn.

* The first movement had been played in Chickering Hall on April 6, 1883, by Miss Powell.

* The introduction and fugue had been played in Chickering Hall on January 24 at one of Mr. Thomas' concerts.

A NEW STUDY IN CHOPIN.

I.

ANY new contribution to the somewhat scanty Chopin literature is necessarily a welcome addition, add when it is such an important and comprehensive study as that recently put forth by Frederick Niecks (beautifully gotten up by Novello, Ewer & Co., London and New York), then the sincere lovers and students of the supreme master of the piano should be extremely grateful to the author, who is both painstaking and imaginative.

The difficulty with the Liszt monograph and the Karasowski volume is that they are too one sided, each in their varying views, to do anything like justice to the subtle and evanescent nature of Chopin. Liszt, rhapsodical, glittering and diffuse in his style, stands convicted of many grievous blunders, and his Chopin is a pale, sickly sentimentalist, blonde souled and morbid—a young man with an aureole around his delicate head and with moral indigestion, an impossible creature, an artistic hermaphrodite, and the author of this absurd creation has done much in setting the style of the performances of Chopin's music.

No wonder, then, the Polish composer's spiritual imaginings were transformed by sentimental executants into drawing musical groans or sickly sighs. No wonder John Field called it "a sick chamber talent," no wonder, even to-day, Chopin is denounced as a womanish, effeminate composer, who lacks robustness, and who is all mist and moonshine.

Karasowski, knowing full well the false impression of his countryman that Liszt had formed in his study, wrote his book in a hasty, incomplete manner, fearing doubtless of being accused of artistic hero worship, so he spends his time principally in contradicting Liszt about numerous unimportant details, and once more we failed to catch the real Frederick Chopin. It goes without saying, however, that it is a more satisfactory volume than that of Liszt's, although lacking entirely on the imaginative side.

Liszt made a demigod of Chopin; Karasowski, a simple Polish pianist and composer, who depended much on the *voix* tunes of his native country.

In both these views there lurks a grain of truth, but Mr. Niecks in his work gives us a much nearer glimpse of a most baffling personality, elusive as a moonbeam silencing a passing wave, and as sweet and as perfect as the early morning dew.

The two volumes, covering over 700 pages, are called, "Frederick Chopin as a Man and Musician," and their motto is that most perfect criticism by that most perfect master of French literature, Honoré de Balzac. It runs thuswise, and gives us the essence of Chopin in a line—"Ce beau génie est moins un musicien qu'une âme qui se rend sensible."

Volume I. contains an etching of the composer, which reveals more power in its outlines than we are wont to expect after the sickly presentiments of his face by Ary Scheffer and others. The one reproduced here is by Kwiatowski, a fervent admirer and frequent delineator of Chopin subjects.

Copious and carefully arranged appendices make these volumes all the more valuable and the flood of valuable and interesting details brought in by the indefatigable author is a monument to his industry, not to speak of the fact of their hitherto inaccessibility. Mr. Niecks simply hunted everybody and everything up and the results, coupled with his own acute and often profound remarks, are amazing. The excellent diction of the volumes, written in singularly pure English, must not be overlooked either.

His preface is devoted to a short résumé of his labors, chronicling the number of people he interviewed, principally Chopin pupils and friends, and a careful mention of all that hitherto has been done in the way of Chopin biographies and studies, none of which need especially concern us, as they mostly appeared in the French, Polish and German languages, although a few have been Englished.

The late Franz Hueffer, Mr. A. J. Hipkins and Joseph Bennett have written on the subject. Mention also must be made of the short but extremely valuable little book by Jean Kleczynski, translated by Alfred Whittingham and devoted mainly to the musical and technical interpretation of the composers, and our own countryman's, Henry F. Finck's, enthusiastic essay, "Chopin," published this year.

The poem that follows the preface of the first volume is called "Poland and the Poles," and in some twelve or fourteen pages the author fairly portrays the Pole and his peculiar racial characteristics.

Their chivalry, bravery, personal pride, their intriguing natures, but warm love of their country, are all dwelt upon, and also the terrible changes wrought by Russian misrule, not only in the outward circumstances of the country but also in the nature of the people themselves.

They became from oppression crafty and difficult to decipher, but the author does not forget to note that their women remained the fairest and most fascinating in Europe.

In Chapter I. Niecks quotes Goethe's and Schopenhauer's theory that the quality and tendency of a man's intellect are to be ascribed to his mother. In Chopin it is anything but the case, his father having decidedly the brains of the conjugal firm. The Chopin ancestry will always remain somewhat of a puzzle, for while his mother was a full blooded Pole, his father came from Nancy, in Lorraine, France, where he was born August 17, 1770, of what parentage is not positively known.

There are vague rumors, probably based on some truth, that Nicholas Chopin the father was descended from the Polish, some writers even going so far as to assert that the name originally was *Szop* or *Szopen*, and a Mr. M. A. Szulc actually insisted that Nicholas was the natural son of a Polish nobleman who, having gone with King Stanislas Leszezinski to Lorraine, adopted there the name of Chopin. At all events Nicholas Chopin emigrated to Warsaw in or about the year 1787, where he took the position of a bookkeeper in a tobacco factory.

At the beginning of the century he became a private tutor in the family of Count Skarbek. About this time he met Justina Krzyzanowska, a young lady of noble but of poor family, whom he married in the year 1806, and who became the mother of four children, three daughters and one son; the latter being, of course, the subject of these volumes. Frederick Chopin, the only son and third of the four children of Nicholas and Justina Chopin, was born, all other accounts to the contrary, March 1, 1809, at Zelazowa Wola, a village about twenty-eight miles from Warsaw.

Numberless accounts differ as to the day, and some even to the year, but the consensus of opinion seems to place the birth at the above dates.

Count Wodzinski describes the birthplace of Chopin as follows: "I have seen the same 'dwor' (or manor house) embosomed in trees, the same outhouses, the same huts, the same plains where here and there a wild pear tree throws its shadow. Some steps from the mansion I stopped before a little cot with a slated roof flanked by a little wooden perron. Nothing had been changed for nearly a hundred years. A dark passage traverses it. On the left, in a room illuminated by the reddish flame of slowly consumed logs, or by the uncertain light of two candles, placed at each extremity of the long table, the maidservants spin as in olden times, and relate to each other a thousand marvelous legends. On the right, in a lodging of three rooms, so low that one can touch the ceiling, sits a man of some thirty years, brown, with vivacious eyes, the face closely shaved—Nicholas Chopin."

Niecks quotes this somewhat fanciful description, in which, however, he seems to place but little reliance.

The son of Countess Skarbek, Frederick and a pupil of Nicholas Chopin, stood godfather for the new comer and gave him his name. On October 1, 1810, Nicholas Chopin was appointed as professor of the French language at the newly founded lyceum in Warsaw, and a little more than a year later, January 12, 1812, to a similar post at the School of Artillery and Engineering.

The family then settled in Warsaw.

"Frederick enjoyed," says Niecks, "the greatest of blessings that can be bestowed upon mortal man—viz., that of being born into a virtuous and well educated family—united by the ties of love. I call it the greatest of blessings, because neither catechism and sermons, nor schools and colleges can take the place or compensate for the want of this education that does not stop at the outside, but by its subtle, continuous action penetrates to the very heart's core and pervades the whole being. The atmosphere in which Frederick lived was not only moral and social, but also distinctly intellectual."

These remarks are a keynote to much that underlaid the stratum of Chopin's character. His father was a most lovable man, intellectual and *au fait* with the religious, artistic and political questions of the day. The mother was, according to Georges Sand, Chopin's "only passion." And although we with difficulty get a glimpse of her character in his letters we have every reason to infer that she was most lovable, tender and a most womanly woman.

In her case, as is the case with all happy nations, she had no history.

Chopin loved her with a love that was indeed a passion, and which lasted to the end of his days.

His three sisters all manifested more or less taste for literature. The two elder sisters, Louisa (who married Professor Jedrzejewicz and died in 1855) and Isabella (who married Anton Barcinski, first inspector of steam navigation on the Vistula, and died in 1881), wrote together for the improvement of the working classes. The former contributed now and then, also after her marriage, articles to periodicals on the education of the young. Emilia, the younger sister, who died at the early age of fourteen (in 1827), translated jointly with her sister Isabella the educational tales of the German author Salzmann, and her poetical efforts held out much promise for the future.

So one may readily see the Chopin stock was rich in mental gifts and also in those qualities that grace the character and adorn the person.

We all know about Chopin's early predilection for the instrument that later made his name famous, also of his earliest teacher, Adalbert Zywny, and his later master, Joseph Elsner, one of whom did much in grounding Chopin in the solid German school of piano playing, and the other who formed his habits of musical thinking, and later on encouraged him in his original ideas. Niecks gives much information on the personalities of these two teachers, and ascribes much of Chopin's love of Bach and his severity of musical taste to his early training.

We find the little Chopin a genuine "Wunderkind," playing concertos in public and private at the early age of eight, his actual public debut taking place February 18, 1818, when the youthful virtuoso played a concerto by Gyrowetz, a now forgotten worthy, and making the naive remark afterward to his mother: "Oh, mamma, everybody was looking at my collar!"

Niecks thinks Chopin's early introduction into aristocratic society and his constant intercourse after was an important factor in his life and in the formation of his ideas and style.

He was by nature *spirituelle*, and his *salon* life, while it may have rendered him a trifle artificial at times in his style, had a polishing effect, and his manner, if at times haughty, always betrayed the elegance and refinement of a polished and graceful man of the world. Chopin, in 1820, received a warm compliment from the celebrated cantatrice Catalani, who was at the time concertizing in Warsaw, and she gave him a watch containing an inscription.

He began to compose when he was quite young, and we find him at the age of ten dedicating a march to the Grand Duke Constantine.

Chopin through his whole career always spoke in terms of the warmest affection and admiration of his two masters and was fully aware of how much he was indebted to them. That he had a good opinion of both is evident from his pithy reply to the Viennese gentleman who told him that people were astonished at his having learned all he knew at Warsaw: "From Messrs. Zywny and Elsner even the greatest ass must learn something."

Chopin became a pupil of the Warsaw Lyceum in 1824, and distinguished himself in the various branches of the curriculum; he was liked extremely by his schoolfellows on account of his lively behavior and sparkling effervescence. He never tired of playing practical jokes on his comrades, and at an early age developed a great talent for mimicry which he often displayed to his Parisian friends later in life.

Chopin was a boy like other boys, except in his extraordinary musical talent and his imaginative quality of mind, which dominated his every action. But in his love of play, mercurial temperament, he was like every little boy of good health, for he was by no means an unhealthy, morbid lad, as Liszt would have us believe.

We find him playing at a concert July 15, 1824, a concerto by Kalkbrenner and a little song, "the latter being received by the youthful audience with more applause than the former."

May 27 and June 10, 1825, Chopin played at the large hall of the conservatorium at Warsaw, and a letter to the Leipsic "Allgemeine Musikalische Zeitung" thus records the impression of the writer: "The Academist Chopin performed the first allegro of Moscheles' concerto in F (F sharp. * * *). Young Chopin distinguished himself in his improvisation by wealth of musical ideas * * * He made a great impression." Nothing startling about this. A genius, but an undeveloped one; and while he impressed everyone he came in contact with, still he by no means overwhelmed his critics.

In 1828 he published his opus 1, although he had composed a polonaise (G sharp minor), mazurkas, a

polonaise in B flat minor, and some variations, all of which were published posthumously.

His early compositions do not betray his later style in any marked degree, although his love of widespread chords and skips manifests itself in his first opus. He continually experimented with dispersed harmonies, and daily sought to render his fingers more flexible by playing them.

For the next year nothing of importance occurred in Frederick's life except that overwork caused him to be sent for his holidays, in 1826, to Reinerz, a watering place in Prussian Silesia, in company with his mother and sisters.

His studies terminated at the lyceum in 1827, though his final examinations were by no means so brilliant as anticipated.

He liked piano playing and composition better than studying, and consequently neglected his text books.

"Chopin was fond of listening to the fiddling and singing of the country people, and everyone acquainted with the national music of Poland, as well as with the composer's works, knows that he is indebted to it for some of the most piquant, rhythmic, melodic and even harmonic peculiarities in his style."

So says Niecks; but later we find him contradicting the common supposition that Chopin was indebted to Polish national melodies for everything.

During the summer of 1828 Chopin continued his studies with undiminished ardor, and the result was the trio op. 8 (not finished until 1829) and several minor compositions. To the question what was Chopin like in his outward appearance, Niecks answers:

"As I have seen a daguerreotype from a picture painted when he was seventeen, I can give some sort of answer to this question. Chopin's face was clearly and finely cut, especially the nose with its wide nostrils; the forehead was high, the eyebrows delicate, the lips thin, and the lower one somewhat protruding. For those who know A. Bovy's medallion I may add that the early portrait is very like it; only in the latter the line formed by the lower jawbone that runs from the chin toward the ear is more rounded and the whole has a more youthful appearance. This last point leads me naturally to another question. The delicate build of Chopin's body, his early death preceded by many years of ill health and the character of his music, have led people into the belief that from childhood he was always sickly in body, and for the most part also melancholy in disposition. But as poverty and melancholy go, also disappears, on closer investigation, the sickness of the child and youth. * * * Karasowski, in his eagerness to controvert Liszt, overshoots the mark by declaring that Chopin always enjoyed vigorous health. * * *

"Stephen Heller who saw Chopin in 1830, in Warsaw, told me that the latter was then in delicate health. * * *

"The real state of the matter seems to be this: Although Chopin in his youth was at no time troubled with any serious illness, he enjoyed but fragile health, and if his frame did already contain the seeds of the disease to which he later fell a prey, it was favorable soil for their reception. How easily was an organization so delicately framed overexcited and disarranged! Indeed, being vivacious, active and hard working, as he was, he lived on his capital. The fire of youth overcame much, not, however, without a dangerous waste of strength, the lamentable results of which we shall see before we have gone much further."

This seems to be a very fair summing up of the whole question of Chopin's health.

In Chapter V, the author turns his attention to "Music and musicians in Poland before and in Chopin's time," and it is an interesting bit of research which reflects much on the investigator's patience and industry.

From September 14 to 28 Chopin spent in Berlin, attended the Congress of Natural Philosophers, saw Humboldt heard Spontini's "Ferdinand Cortez" and returned home via Posen, where he stayed two days. Stopping at Zullichau, a stage between Frankfort-on-the-Oder and Posen, Chopin improvised on a hotel piano for his fellow voyagers so wonderfully as to delay the travel.

Niecks relates the incident with much spirit, but questions the absolute verity of the incident.

Hummel, the great pianist, made a visit to Warsaw in 1829, and Niecks writes thus about it: "He (Hummel) and Field were no doubt those pianists who, through the style of their compositions, most influenced Chopin. For Hummel's works Chopin had indeed a lifelong admiration and love."

It is therefore to be regretted that he left in his letters no record of the expression which Hummel, one of the four most distinguished representatives of piano playing of that time, made upon him. It is hardly necessary to say that the other three representatives—

of different generations and schools let it be understood—were Field, Kalkbrenner and Moscheles. The only thing we learn about this visit of Hummel's to Warsaw is that he and the young Polish pianist made a good impression upon each other. As far as the latter is concerned this is a mere surmise or rather an inference from indirect proofs, for, strange to say, although Chopin mentions Hummel frequently in his letters, he does not write a syllable that gives a clue to his sentiments regarding him. The older master, on the other hand, shows by his inquiries after his younger brother in art and the visits he pays him that he had a real regard and affection for him.

Chopin also, strangely enough, omitted to make any mention of the visit of Paganini to Warsaw in 1829, where the great Genoese master was as madly worshipped as elsewhere.

It is not our intention to follow step by step Chopin's life; rather to touch on those salient points of his career unnoticed by other biographers.

Niecks has dug deep in many directions, and many times unearths nuggets of valuable information. The ordinary events of Chopin's history we are all presumably acquainted with, and so they will not be unnecessarily dwelt upon.

The next important occurrence in his career was his visit to Vienna, and the fact that there he made what might be called his real debut in the world of art.

Niecks is most complete in his account of this interesting event.

(To be continued.)

HOME NEWS.

—Prof. Benjamin Owen, aged fifty-four years, died in Ishpeming, Mich., last week, of apoplexy. He was a native of Sweden, and came to America with Ole Bull over thirty years ago. He had traveled with Nilsson and the best opera companies, and was the composer of several pieces of popular music.

—Mr. and Mrs. Lawton, who are at Saratoga for July, will make a tour, beginning August 1, through the principal summer resorts under the management of Mr. Frank Russell. Mr. Lawton is considering offers made to him from the managers of the Worcester festival to sing in "Creation" and "St. Paul."

—CHICAGO, Ill., July 17, 1889.—The united Scandinavian singing societies of the United States had a business session at Aurora Turner Hall to-day, and elected officers, and also selected Minneapolis as the place for the meeting two years hence, that city having guaranteed a fund of \$10,000. The officers of the general organization, chosen to-day, were A. H. Jort, of Minneapolis, president; W. H. Wilson, of Chicago, vice president; Harry Randall, of New York, secretary; H. Johnson, of Brooklyn, treasurer, and J. Yager, of Chicago, financial secretary. The musical director will be chosen next year when the delegates meet in Minneapolis. To-night a "sexa," or jubilee stag party, and a banquet were given at the Aurora Turner Hall, and to-morrow the majority of the delegates and visitors will leave here for home.

—The Music Hall Company of New York (Limited) has bought more lots on Fifty-seventh-st., so that its present frontage on that street is 150 feet and on Seventh-ave. 175 feet. Besides this, there is a connection with Fifty-sixth-st. by a lot twenty-five feet wide. The excavation for the foundations, which has been in progress since early in May, will probably be completed soon. The building will be commenced late in August or in September. It is to be fireproof and of the style of the Venetian renaissance. The plans comprise a great concert hall with capacity for seating nearly 3,300. There will be two tiers of boxes, two balconies, and thirteen exits. The main entrance will be on Fifty-seventh-st., through a great vaulted vestibule twenty-five feet high and seventy feet long, rich in marbles and mosaics. Separate entrances are planned for each part of the auditorium.

In addition to the music hall, which can be transformed into a magnificent ballroom, there is planned a sumptuous banquet hall with accommodation for 1,200 guests, and fitted with complete kitchen service.

Studies for the decoration of these two halls are being made by a foremost mural artist.

The lateral building, fronting on Fifty-seventh-st., is designed to contain a hall sufficiently large to hold 555 people for chamber music concerts, lectures and private theatricals. Connected with it is a suite of large and commodious parlors, reception rooms and cloak rooms, and below them a dining room. Another series of rooms has been placed in the upper portion of the buildings and arranged for use as studios and meeting rooms for Masonic or similar bodies. They are reached by an ample elevator service. The electric lighting system includes a plant for about 5,300 lamps.

The architect is Mr. William B. Tuthill, with whom are associated Mr. Richard Hunt as consulting architect and Messrs. Adler & Sullivan, of Chicago. The officers and directors of the company are: Morris Reno, president; Stephen M. Knevals, treasurer; Frederick William Hollis, secretary; John W. Aitken, Andrew Carnegie, Walter J. Damrosch, Sherman W. Knevals, William B. Tuthill, John J. Wilson.

PERSONALS.

MAX IS DOING WELL.—Max Heinrich, his many friends in this city will be glad to know, has won golden opinions from the London press for his artistic singing. His recent concert "Figaro" pronounces a success, his versatility being a great feature of the affair. Aren't you glad you left Philadelphia, Max?

ONE ON HELENE.—Helene Hastreiter in an unguarded moment once boasted to her manager that she alone drew the large houses, upon which he made the experiment of cutting off the entire free list on the night of her next appearance, and the astonishing result brought "Lena" to her senses at once.

SHE HAS SUCCUMBED TO CUPID.—We have received from Vienna announcements of the marriage on the 16th ult. of the talented young prima donna, Miss Sigrid Arnoldson, and her manager, Mr. Alfred Fischhof, the late Maurice Strakosch's nephew. Miss Arnoldson is a native of Stockholm, where her mother still resides; but since her appearance at the Royal Italian Opera last year under Mr. Harris' direction she has been touring about the Continent in opera with very great success.

HE SHOULD CALL ON "DOC" EBERHARD.—Private Secretary Halford is said to be somewhat surprised that he did not receive a college degree this June. Colonel Lamont was made an M. A. by Union College, and it was thought that Halford would receive the same honor from some other ambitious seat of learning. His whistling ability may yet bring him the degree of Doctor of Music, however. He need not be discouraged.

A DEATH.—The death is announced at Prague of Edouard Stolz, who was conductor at the Ring Theatre of Vienna at the period of the fire. He was the composer of several operas, one of which is entitled "The Mock Patti."

HE IS ON HIS WAY HOME.—Henry E. Abbey left Havre last Saturday for home.

STEPANOFF AND THE NEW BEETHOVEN CONCERTO.—On Monday, July 1, at the Richter concert, the Russian pianist Madame Stepanoff performed a movement from the recently discovered piano concerto in D alleged to be by Beethoven. Dr. Hanslick, of Vienna, who is a pretty good judge of any music in which Wagner and English composers are not concerned, has expressed his doubts as to whether this work was written by Beethoven at all. It is said to have been for many years in the possession of one Bezceny, principal of the Institute for the Blind at Prague, who, it is alleged, frequently played the movement to his sons. According to those who believe that the concerto was actually written by Beethoven it was intended for a concert given at Prague in 1796. The band parts have also been discovered, but the rest of the concerto is missing.

THE TRANSLATOR OF "OMAR KHAYYVAN."—Fitzgerald was a passionate lover of music, and one of his neighbors, the late Archdeacon Groome, a friend of his college days, has left one interesting outline sketch of his musical habits. "He was," says the archdeacon, "a true musician, not that he was a great performer on any instrument, but that he so truly appreciated all that was good and beautiful in music. He was a good performer on the piano and could get such full harmonies out of the organ that stood in one corner of his entrance room at Little Grange as did good to the listener. Sometimes it would be a bit from one of Mozart's masses or from one of the finales of some of his or Beethoven's operas, and then at times he would fill up the harmonies with his voice, true and resonant almost to the last. I have heard him say: 'Did you never observe how an Italian organ grinder will sometimes put in a few notes of his own in such perfect keeping with the air which he was grinding?' He was not a great, but he was a good, composer. Some of his songs have been printed and many still remain in manuscript. It is a pleasant picture—that of the lonely old man seated at his organ. He was a warm lover of Handel, of whose music he never tired, and he delighted also in old English part songs and in all kinds of music which expresses simple emotions with power and directness. One can hardly think of him as taking to the 'music of the future,' however, and indeed he seems to have ignored its appearance."

OUR MARIE.—Marie Van Zandt's father says that she does not mean to retire from the stage yet awhile, though she will when she gets money enough. Negotiations to go to America with Abbey as second soprano with Tamagno on the "off" Patti nights fell through. Miss Van Zandt will go to Lisbon for a few weeks when the season is over there, and after that go on a tour in South America, covering substantially the same route which Patti has found so peculiarly profitable that the physical discomforts of travel there are forgotten.

A CABLEGRAM OF IMPORTANCE.—Mr. L. M. Ruben, the handsome blond bearded Northman, received a cablegram last Saturday informing him that Albani had concluded an engagement with Henry E. Abbey to sing with him the whole of his next season's tournee.

AN HONOR.—George Jacobi, who for many years has conducted and composed all the ballet music at the Alhambra, London, and is one of the best known and best liked figures

in London's exotic professional colony, was made an *officier d'Académie* in the honor list issued by the French Government on the occasion of the centenary fête of July 14. He has been engaged to write the incidental music for the revival of "The Dead Heart" at the Lyceum Theatre.

THE YOUNGEST ORCHESTRA LEADER.—One of the youngest leaders of orchestra in this country is Professor Frankenstein, who wields the bâton at the concerts of the various West Side parks, Chicago. Mr. Frankenstein is only sixteen years old, but apart from his beardless face there is nothing about his appearance to denote his extreme youth. His manipulation of the orchestra through the intricacies of some of Wagner's most difficult music would do credit to many older leaders. He has studied music for the last nine years under a local professor, and in the intervals between leading his park concerts he devotes himself assiduously to study. It is his intention at the close of the season to go to Berlin to complete his musical education.

THE DEATH OF A GREAT ARTIST.—Antonio Bottesini, the greatest artist that ever played the double bass, has just died in Parma. He was sixty-six years old, having been born in December, 1823, and his renown may be said to have followed his first visit to this city, when he came from Havana in the orchestra of Mr. Marty, about 1850. Between the acts of the opera he occasionally performed solos upon the double bass, which excited the greatest enthusiasm. All that Paganini had ever done upon the violin was repeated by Bottesini upon his gigantic instrument. Every effect of brilliancy, of delicacy and of pathos was at his command, and after two or three evenings he was recognized as one of the greatest geniuses of modern musical art. This reputation was confirmed in London, where he immediately became a favorite, and when he appeared in Paris it was augmented. For a time he was the director of the orchestra at the Italian opera in Paris, and subsequently became the manager of the Italian opera in Cairo. He wrote several operas which were performed successfully, though we believe none of them ever crossed the ocean to this country. Personally Bottesini was tall, graceful and interesting, and in private life the friendship of those who knew him best was as cordial and as lasting as the admiration of the public for the artist.

EMMA'S PLANS.—Emma Abbott still mourns her husband's death very much. She looked rather pale and used up when she was in London last week. "I am working very hard," she said, "scarcely allowing myself an hour of rest. Since I have been left alone I find it necessary to be constantly employed. Toward the last of this month I go to Bayreuth to hear 'Parsifal,' 'Tristan' and 'The Meistersinger.' After a short stay in Berlin I shall sail for home August 3 on the Champagne. Since I have been in Europe I have attended the opera almost every night getting points on stage business. I am going to do 'Ernani,' 'Alda' and 'Crown Diamonds' in America next season. I have ordered thirty elaborate costumes from Worth and Felix, to say nothing of those furnished me by the costumier of the Grand Opera."

MRS. NILSSON.—Christine Nilsson has been in London, too, on a social visit, very lame from rheumatism, and bothered a bit with defective memory. Henry E. Abbey made her an offer to go to America for another farewell concert tour, but she wouldn't listen to it. She went back to Paris in time to buy some pictures at the Secretan sale.

ARTHUR FRIEDHEIM AND JOHANNES SCHUBERT.—Arthur Friedheim, another of the numerous "favorite pupils of Liszt," who has an excellent European reputation, was recently heard for the first time in London. Speaking of his performance of Liszt's B minor sonata, the "Saturday Review" remarks: "To play such a work by heart is alone a *tour de force*, and on this occasion it was rendered still harder to perform, owing to the noise made by a piano organ in the adjacent street. But Mr. Friedheim stuck to his work manfully, and brought it to a successful and welcome conclusion. He is evidently an able and brilliant player; but a tendency to indulge in mere noise should be restrained, as it is a great blot upon what would otherwise be more than ordinarily good performances." Of another aspirant to pianistic fame the critical journal says: "Mr. Johannes Schubert, who comes from Dresden, played Beethoven's sonata, op. 57; two compositions of his own, Saint-Saëns' transcription of the ballet music from 'Alceste,' a prelude, study, nocturne and ballade by Chopin, and Schumann's 'Carnaval.' Herr Schubert is a conscientious and correct performer, but his style is painfully hard and unsympathetic. Of his two compositions, the first, a set of variations on an original theme, is well written and scholarly, but the second, a romance, shows the influence of Schumann to a marked degree."

NOT DEAD YET.—Ambroise Thomas has begun to work at "Circe," the new opera he is writing for the Opéra Comique, the libretto for which has been furnished by Jules Barbier. The time of action is about 1809, and the scene is laid in Spain. "Circe," the heroine, is a Spanish spy, whose fascinations, like those of her mythological prototype, are dangerously alluring.

PATTI IS STILL WINNING SHEKELS.—The following telegram from Buenos Ayres has been published in "Il Trovatore," a musical paper printed in Milan: "Tremendous success at the Politeama. 'Roméo et Juliette.' Patti and De Lucia most admirable. Receipts, 20,000 écus," that is to

say, about \$10,000. If the figures be correctly quoted, Patti (who is paid \$6,000 a night certain and half of all receipts over \$12,000) will have received the respectable fee of \$10,000 for her evening's work.

The XXVI. Meeting of the Allgemeiner Deutscher Musikverein,

AT WIESBADEN, FROM JUNE 27 TO 30.

WIESBADEN, July 2, 1890.

AMONG the great number of music festivals which distinguish the musical life of Germany, and none of which have been "springing" up with every new spring, none are of more musical importance and are held in greater esteem in the Fatherland than the annual Netherlandish festivals and the meetings of the Allgemeiner Deutscher Musikverein, the two oldest and most important music festival organizations of Germany.

The former are invariably held at Whitsuntide, alternately in the three largest lower Rhenish cities, Cologne, Aix-la-Chapelle and Düsseldorf, and their main object seems to be, like that of the New York Philharmonic Society, to perform almost exclusively works of already acknowledged merit, mostly of the classical school, to preserve the traditions and to give concerts with the aid of only such soloists whose names have become household words in the world's representative musical life. This, of course, is a most worthy object, and the festival performances have justly become renowned all the world over and are frequented most extensively not only by music lovers of the three aforementioned cities and their vicinity, but also by musical amateurs from distant parts of the country, and even from Belgium, Holland, France and England.

The objects of the meeting of the Allgemeiner Deutscher Musikverein are entirely distinct from those of the Netherlandish festivals, and it must be acknowledged that to the progressive musician of our day they are certainly far more interesting and instructive. Leaving aside the advantages to be gained and the pleasure derived through personal acquaintance and intercourse with coworkers in the same field, with the spirits that are welding the music of our day, their object is to produce principally or almost exclusively works of the modern school which, though of great artistic value, are not frequently heard, and, above all, to bring works of contemporaneous composers which have not been performed to a first public hearing among peers. Great is the number of works that have started on a successful journey through the concert rooms of the civilized world which had their first hearing in the meetings of the Allgemeiner Deutscher Musikverein. When there weighed and not found wanting they are sure to make their way.

Moreover, the performances are intended to give young composers a chance to conduct their own works and to bring before a critical musical public soloists of merit who have not yet become as well known in the artistic world as their deserts would justify. If here brought into prominence their merits will soon become generally known in the profession, and thence will reach the wider circle of the amateur's ear, and finally their names will grow familiar to the public.

That these worthy objects are accomplished is well known, and it is due to the memory of Franz Liszt, who for so many years was the honorary president and leading spirit of the Allgemeiner Deutscher Musikverein, to say that he brought the society upon the high level of artistic standing which it now holds, an elevation which, as the appended programs and remarks about the six concerts will demonstrate, the present artistic governors, Hans von Bronsart and Dr. Edward Lassen, of Weimar, as well as other leading spirits, have succeeded in maintaining.

The Allgemeiner Deutscher Musikverein lost last year, shortly after the twenty-fifth meeting at Dessau, one of its foremost members and presiding officers, Carl Riedel, the eminent conductor of the Riedel Singing Society of Leipzig, and in honor of his memory Brahms' "German Requiem" was originally intended as the first number of the opening night's concert at the Kurhaus, on Thursday, 27th ult. Through the inopportune illness of Capellmeister Wallenstein, of Frankfurt, who was to have conducted Brahms' noblest and most important work, which Mr. Wallenstein's choral society, the St. Cecilia, of Frankfurt, was to sing, the performance had to be abandoned, and instead of the "Requiem" Liszt's symphonic poem, "Herold's Funèbre," a dreary, lame and entirely uninteresting orchestral work, was given under the direction of Richard Strauss, the rising young composer, and who, it must be confessed, at the age of scarcely twenty-five shows even more marked abilities as a conductor than he does as a composer. Weimar may, therefore, be congratulated that she has secured such an able and energetic young genius, who is to shortly unite his efforts with those of Dr. Edward Lassen, the veteran court conductor, in furthering the musical culture of that Athens of Germany. Up to the present time Strauss is still simple music director at Munich. He has a rare command of the orchestra, a firm, decisive beat and an enthusiasm which is as irresistible as it is catching and which carried orchestra and audience alike before him.

Strauss also conducted Hector Berlioz's sacred trilogy, "The Childhood of Christ," for soli, chorus and orchestra, which formed the second part of the program. Of its three

portions the middle one, "The Flight to Egypt," I remember to have heard in New York years ago under the late Dr. Damroch's conductorship, but the oratorio in its entirety I don't think has as yet been given in the United States. It certainly ranks among the highest and the few truly inspired works which the talented but flighty and erratic Frenchman has written. It is pastoral in character and deeply devotional throughout, and such movements as the dramatically depicted "Dream of Herodes," the lovely duet between "Maria" and "Joseph," the short chorus of angels, the chorus of shepherds and the greater portion of the third part of the oratorio, "The Arrival in Sals," are almost touchingly beautiful.

The soloists for this performance were mostly new to me, even as to name, but with the exception of the tenor, Hienrich Zeller, of the Munich Court Opera, whose strident voice needs training, they were surprisingly good. Mrs. Julia Uzielli, from Frankfurt, has a beautiful soprano voice and sings with expression and taste. Baptist Hoffmann, the baritone from the Cologne Opera House, I heard there last year in "The Flying Dutchman," and he has since verified what I then wrote about him, that, though very young, yet he would soon become a favorite on account of the sonority and nobility of his voice and his masterly phrasing and declamation. Alwin Ruffen, of the Wiesbaden Opera House, was the basso, and he likewise pleased me much by the same favorable characteristics that distinguished Hoffmann's voice and style. The Frankfurt St. Cecilia Chorus did fairly well with the choral portions of the work, and the Wiesbaden Orchestra, somewhat augmented in number for the occasion of this festival, if it could not favorably be compared to either the Thomas or the Boston Symphony orchestras, showed itself superior to most of the provincial orchestras that abound in Germany.

I must not forget to mention that the musical performances were preceded by the delivery of a prologue which the veteran poet Friedrich Bodenstedt (Mirza Schaffy) had written for the occasion.

The second concert, on Friday forenoon, took the place of a chamber music morning concert (beginning at 11 A. M.), and presented the following program:

String quartet in E minor.....	Giuseppe Verdi
"Ritter Olaf," ballad for baritone.....	Felix Draeske
Sonata in D minor, for violin and piano.....	Johannes Brahms
Songs—	
Der Tag Verblüht.....	Johannes Zerlett
Der Asra.....	With 'cello obligato
Herbststurm.....	Edw. Grieg
Wanderschwalbe.....	Ant. Rubinstein
Volkslied aus Ungarn.....	Johannes Zerlett

Quintet for piano and strings in A minor.....Anton Dvorák

The string quartet of Verdi, although no new work, was an entire novelty to me and an agreeable surprise. Who would think that the author of "Il Trovatore," the unbridled, impetuous Verdi, with his natural gift for dramatic musical melody, would bind himself to the classic forms and strict counterpoint and polyphony of the string quartet? And yet such is the case, especially in the first and last movements, while the two middle movements are evidently written *ad captandum*, the former a graceful and characteristically melodious andantino in C major, and the scherzo in E minor short and charming, with a lovely little 'cello motive in A major as sole subject for the trio. This movement pleased the audience so immensely that they insisted on a *da capo* performance, which was graciously granted by Prof. Hugo Heermann, concertmeister of Frankfurt, and the other members of his efficient quartet, Messrs. Naret Koning, Ernst Welcker and Valentin Müller.

The ballad is an excellent setting of Heine's dramatic poem and certainly one of the best efforts of that prolific writer, Felix Draeske, the head teacher of composition at the Dresden Royal Conservatory and a man as modest and amiable as he is meritorious. He and Mr. Hoffmann, who sang the work with dramatic feeling and expression, had to bow their thanks for prolonged applause.

The Brahms sonata, though only a few months old, is no longer a novelty, as it is being played everywhere, and as you heard it in New York at the last Composers' Club soirée, when it was extensively noticed in the columns of THE MUSICAL COURIER, I need not further dwell upon it, except to say that it, and more especially the first movement, gains considerably on repeated hearing, as do, in fact, most of Brahms' compositions. Professor Heermann, though not a great artist, is a good musician, and he played the violin part with excellent judgment and sufficient technic. His partner at the piano, however, was by far his superior, for he displayed besides these qualities also something of true talent, feeling and good touch and tone, as well as rhythmic precision. His name is Ferruccio Busoni, and he hails from Helsingfors. As he is quite young yet, I doubt not that he will be heard from in the future.

Apropos of Brahms I want to mention that he has just finished some four part *capella* choruses, which will be heard for the first time at the Hamburg music festival, to be held in September next, under Hans von Bülow's direction.

The Zerlett songs are not much of compositions, and I think that he was a trifle overambitious in attempting a new setting of Heine's "Asra." Rubinstein's is good enough, I believe. The young lady, however, who sang them, Miss Rosalie Offenius, of Wiesbaden, is a young concert singer of much promise and the possessor of a sympathetic, rich and well-trained contralto voice, whose pronunciation however leaves some-

thing to be desired. She was most successful in the Grieg song.

Dvorák's piano quintet, interesting as it is to the musician, is not quite on the artistic level of most of the gifted Bohemian's later works. The piano part, however, was played with rare intelligence, finish and masterly pianism by a young lady from Russia, Miss Irma von Schaffzoff, who is at present the only, and of course, favorite pupil, of Hans von Bülow. She informed me that she would in all likelihood soon appear in the United States, as Hans von Bülow had engaged her to go with him next spring, when she is to play either one of the two or perhaps both the Brahms' piano concertos in such concerts, in which Bülow will appear only as conductor and not as pianist. As the young lady is also gifted with a decidedly prepossessing stage presence and apparent artistic temperament, she cannot fail to make a success in New York.

The third concert took place on Friday evening at 6:30, and brought the following interesting but much too long program, which consumed nearly four hours in its performance:

Italian fantasia for orchestra (four movements).....Richard Strauss
Piano concerto in B flat.....Joh. Brahms
"Joan of Arc before the Pyre," dramatic scene for }
contralto, with orchestral accompaniment.....Franz Liszt
Variations for orchestra.....Ernst Rudorff
"Suleika," dramatic scene for soprano and }
orchestra.....Bernhard Stavenhagen
Concerto for violoncello.....Eduard Lalo
Trio for soprano, tenor and bass, from the manuscript }
opera of "Günild".....Peter Cornelius
Scene Oriental and intermezzo for orchestra.....Arthur Bird

Strauss' Italian Fantasia has been heard in New York twice under Theodore Thomas' direction, and our foremost concert conductor also brought out the young composer's ambitious F major symphony, in one of the Philharmonic Society's concerts some four or five years ago, when the work was still in manuscript. The impression the fantasia made under the composer's own direction was perhaps a trifle more effective and more deeply colored, especially that of the third movement, in which the composer-conductor carried everything before him with his own personal magnetism, artistic fire and verve, but on the whole it is not a great or even a lasting work. It shows wonderful skill in the handling of the orchestra, gorgeous coloring, interesting, though frequently forced and unnatural harmonic progressions and considerable rhythmic variety, but the musical ideas are small, few and far between, and this paucity of important thematic material is not sufficiently covered up by the cleverness of the orchestral garb to keep the work above water. Strauss, however, is so talented and still so young that great things may yet be expected from him.

The Brahms second piano concerto was played by Mrs. Margaret Stern, the wife of the celebrated musical historian and æsthetic professor, Dr. Adolph Stern, of Dresden, one of the directors of the Allg. Deutscher Musikverein. Perhaps this latter circumstance had something to do with the selection of the soloist, for although it must be acknowledged that in a later hearing in chamber music the lady did much better, she could neither conceptionally nor technically do justice to the by no means small demands Brahms imposes upon the interpreter of the B flat concerto. It is said that Mrs. Stern studied the work with d'Albert, who, next to Hans von Bülow, is the best interpreter of it; but, if so, the lady has decidedly failed to catch the meaning which I have heard d'Albert give it when he played it in Bonn in June of 1886.

The Liszt scene for alto, which on this occasion I heard for the first time, I don't care to hear again, for it is, like most other of Liszt's alleged original works, wanting in ideas, barren and dreary. He was one of the greatest of reproductive artists the world has ever known; but productive, no! Heaven save us from more Liszt composers! Our old friend, Miss Marianne Brandt, sang the work as she always does everything else, with artistic conception and dramatic feeling and delivery. Her voice, too, after an enforced rest of a season, sounded somewhat less worn and threadbare than it did the last season she was at the Metropolitan Opera House. The tremolo, however, and an occasional deviation from the pitch of the orchestra were as apparent now as they made themselves disagreeably felt in New York. She was, however—and perhaps deservedly so—highly successful with the audience, as she is a great favorite with the Allgemeiner Deutscher Musikverein, for which noble society she has often, and always gratuitously, given her artistic services.

Professor Rudorff, of Berlin, who conducted his own orchestral variations in D minor, was not a success. The variations on a rather thin theme are evidently modeled after the celebrated Brahms' "Choral St. Anthony" variations, but as they show neither the technical skill nor the effectiveness and ingenuity of the latter, and as they are much too long spun out, they could not fail to fall flat.

Bernhard Stavenhagen's manuscript scena, "Suleika," is a dazzling imitation of the Liszt style with an occasional sprinkling of Wagnerian harmonies and a decided copy of his orchestral effects, more especially of the "Feuerzauber" finale from "Die Walküre." It is, moreover, one of the most difficult and consequently unsingable vocal compositions ever penned, and that Miss Agnes Denis, the first soprano of the Weimar Court Opera succeeded as well as she did in cleverly weaving the most unusual of intervals plainly demonstrates both her abilities as a musician and vocalist and—her love for the composer, who conducted his own lucubration.

Lalo's violoncello concerto in D minor is, perhaps, the best work lately written for that ungrateful and somewhat neg-

lected solo instrument. Alwin Schroeder, of Leipzig, a master of the 'cello, played it with admirable clearness and beauty of tone, although a little more power and virility would not have hurt the interpretation. His technic, however, is admirable, and his bowing and phrasing that of a true artist.

The trio from Peter Cornelius' as yet unpublished opera, "Günild," is immensely dramatic and interesting, and creates the intense desire to hear the entire work of this neglected composer, of whom both Wagner and Liszt thought so highly. The trio is written in the style of Wagner's "Nibelungen" period, and was admirably sung by Miss Denis, Hans Giessen, the excellent young tenor from the Weimar Court Opera, and Mr. Alwin Ruffeni, of Wiesbaden.

The concert concluded with two small but pretty and highly effective manuscript movements for orchestra by our gifted countryman, Mr. Arthur Bird, now living in Berlin. Both the "Scène Orientale" in D minor and the intermezzo in C major were received with spontaneous applause. They ought to be heard in New York early next season.

The fourth concert or second chamber music matinée, Saturday, at 11 A. M., showed the following program:

String quartet in C major.....William Dayas
Songs for alto—"Der König von Thule".....Franz Liszt
"Der Du von dem Himmel bist".....Franz Liszt
"Die Lerche".....Franz Liszt
"Die drei Zigeuner".....Franz Liszt
Quintet in B flat, for piano, violin, 'cello and horn.....Felix Draeske
Songs for tenor—"Abenddämmerung".....Felix Draeske
"Am Strande".....Felix Draeske
"Es war doch schön".....Felix Draeske
"Siehe noch blühen die Tage der Rose".....Edward Lassen
"Das sind so traumhaft schöne Stunden".....Edward Lassen
"Trennung".....Edward Lassen

Sextet in B flat, for piano, flute, oboe, clarinet, bassoon and horn.....Ludwig Thuille

The opening number is by that talented young New Yorker, William Dayas, now living in Weimar. It evinces great earnestness of purpose and straightforwardness in stating what the composer has to say. The first movement is the richest in point of thematic material, but is somewhat too long and contains too many repetitions which are not strictly thematic development. The scherzo in E minor is pretty and the andante in G pleasing, if not deep. The quartet ought to be heard in New York, and I have the composer's promise that he will send me a copy of the manuscript for that purpose.

The Liszt songs were rendered with the above mentioned good qualities and defects by Miss Marianne Brandt.

The Draeske quintet is well written, like everything that proceeds from that fertile pen, but it is not interesting throughout and lacks originality of invention. Why Draeske should have appeared three times on the program is as unjustifiable as why Mrs. Stern should have played twice while plenty of younger and less known composers than Draeske had no chance yet to be heard, and several better pianists than Mrs. Stern were on hand. However, as I said before, Mrs. Stern played the piano part in the quintet most acceptably, from a pianistic as well as from a musical standpoint. Her forte evidently seems to be chamber music.

The new Lassen songs, as yet in manuscript, are as fine a set of *Lieder* as the great Weimar Hofkapellmeister has yet produced, especially beautiful being the "Es war doch schön" and "Siehe noch blühen die Tage der Rose," the latter of which was enthusiastically redemanded. They are, however, all melodious and *distingué* in harmonization, and will no doubt become general favorites as soon as they appear in print. Hans Giessen sang them with charming sentiment and a sonorous, agreeable, fresh and well trained tenor voice. Such natural and unaffected singers as he and Krauss, of Wiesbaden, are rarely met with, especially among tenors, and both of these I can heartily recommend to Mr. Stanton's attention when again he is forced to go hunting for these *rare aves*.

Lassen accompanied the Liszt songs and his own, of course, in an admirable manner on the piano, and he was recalled together with Mr. Giessen, at the close of the series.

The most important of the entirely new works that were produced at this meeting was, in my opinion, the manuscript sextet by the young Munich composer and pianist, Prof. Ludwig Thuille, who himself interpreted the piano part. It is full of fresh and most skillfully handled themes, and the treatment of the wind instruments shows the hand of a master. The first movement is strongly suggestive of Brahms, the gavotte in G minor so charming that it was enthusiastically redemanded, and the whole work was received with genuine pleasure and applause.

I have also Professor Thuille's promise of a copy of the score, the fulfillment of which would give the New York Philharmonic Club a chance for the production of so meritorious a novelty.

The fifth concert, given at the Evangelical Church at 5 o'clock on Saturday afternoon, was the least interesting of the series. The following was the program:

Sonata in C minor, for organ.....S. de Lange
The Twenty-third Psalm, for tenor solo, with harp and organ accompaniment.....Franz Liszt
Allegro agitato and cantilene from organ sonata in D minor.....Jos. Rheinberger
Third movement from organ concerto, "Easter".....C. A. Fischer
Five biblical scenes for soli, instrumental and organ accompaniment.....Edw. Lassen
Introduction and Passacaglia from organ sonata in E minor.....Jos. Rheinberger, organist and composer from the Hague.

Mr. De Lange played his own very dull sonata in a not very enlivening manner; the Rheinberger and Fischer (Dresden) movements were played by Mr. Adolf Wald, the organist of the church, and the last number on the programme was interpreted by Music Director Albrecht Hänlein, of Mannheim, neither of whom could successfully compare with S. P. Warren, of New York, or Clarence Eddy, of Chicago, as concert organists, although in their respective spheres they no doubt are competent enough.

The Liszt psalm is tedious to a degree, but the Lassen "Biblical Scenes," which though by no means new, are very rarely heard, are indeed most interesting specimens of modern sacred music.

The sixth and concluding concert, given at the Kurhaus on Sunday afternoon at 5, had also a somewhat too long, though variegated and interesting program, which read as follows:

"The Love Feast of the Apostles," for male chorus and orchestra.....Richard Wagner
Fantaisie Espagnole for violin and orchestra.....Edward Lalo
"La Captive," scena for alto and orchestra.....Hector Berlioz
"Todtentanz," for piano and orchestra.....Franz Liszt
Finale from Act I. of the opera, "Gudrun," for bass solo, male chorus and orchestra.....Felix Draeske
"Orpheus," symphonic poem for orchestra.....Franz Liszt
Variations for violin and orchestra.....Joseph Joachim
"Kaisermarsch," for orchestra.....Richard Wagner

Wagner's difficult "Love Feast of the Apostles" was not as well sung as it might have been, as the Wiesbaden "Männergesangsverein" frequently deviated from the true pitch, and as their conductor, Mr. Zerlett, was not capable of producing from his amateur organization rhythmic precision or any attempt at dynamic shading. They did somewhat better in the "Gudrun" finale, which is an effective number, in which Ruffeni, basso of the Wiesbaden Opera House, also did himself proud. Brand sang "La Captive" well, and Concertmeister Halir, of Weimar, played the difficult Lalo fantasia (which only a fortnight previous I had heard from Sarasate, at London) and the not less difficult Joachim variations with good technic and tone, and altogether in a very satisfactory, more musicianly than virtuoso manner.

Bernhard Stavenhagen played Liszt's obstreperous, ungainly, nay absolutely ugly and ill-conceived "Todtentanz," a work which New York narrowly escaped hearing from Alexander Lambert last season, whose timely sore finger prevented his almost certain murder of the work. If, indeed, it could be said that one could murder a still-born child, Lambert would have killed this outgrowth of Liszt's impotent fantasy, for he certainly does not even possess the pianistic technic necessary to play it. Stavenhagen does possess this technic, and he displayed almost marvelous tone power and verve, but he failed to please the public which was the fault of the composition he had chosen, not that of the audience nor his own.

The two orchestral selections were well rendered under the direction of Louis Lüstner, the regular conductor of the Kurhaus orchestra, and an efficient and painstaking musician.

Such was the musical portion of the twenty-sixth meeting of the Allg. Deutscher Musikverein which harmoniously ended on Sunday evening, while all who had participated in it united on Monday morning in an excursion down the Rhine to the Niederwald with its fine statue of the Germania, the "Watch on the Rhine." As the weather was of the finest, the wines of the best, and the social intercourse of the liveliest, everybody parted with feelings of satisfaction and mutual good-will and with a hearty "Auf Wiedersehn!" at Freiburg next June.

Among the more distinguished members of the profession and the musical press whom it was my pleasure to meet on this occasion were: Hans von Bronsart, of Weimar; Dr. Edward Lassen, of Weimar; Jean Louis Nicodé, of Dresden; Dr. Franz Krükl, of Frankfurt; James Kwast, of Frankfurt; Heinrich Zöllner, of Cologne; Dr. Richard Pohl, of Baden Baden; Emma Koch, of Berlin; Elizabeth Ester, of Munich; Otto Neitzel, of Cologne; Rudolf and Walter Ibach, of Barmen; Otto Lessmann, of Berlin (who would like to come to America as a litterateur and critic, and a better one could hardly be found for a German newspaper of importance); Halir and Grünzmacher, of Weimar; Oscar Schwalm and Dr. Paul Simon, of Leipzig (the latter the able new editor of the "Neue Zeitschrift für Musik"); William Dayas, of New York; Thuille, of Munich, and a host of others too numerous to mention.

OTTO FLOERSHEIM.

...Says the London "Figaro" with reference to the late visit to the opera of "The Martyr of Teheran": "All that could be done at the opera was to provide the Shah with some sort of stage show, and this Mr. Harris did. The occasion attracted one of the most brilliant audiences of modern days, and the display of uniforms, pretty faces, dresses and diamonds was almost unexampled. The special features which distinguished the entertainment from the previous state visits of the French Empress, the young Prince and Princess of Wales (in 1862) and the Shah (in 1873) were the gorgeous decorations, the palms, shrubs and ice blocks in the corridors, the presence of the Yeomen of the Guard in the entrance hall, lobby and royal box, the profusion of bouquets in the private boxes and the magnificent spectacle of Mr. Augustus Harris in court dress."

...Rubinstein's new opera, "Gorusha," which he finished in May, is to receive its first performance in St. Petersburg at the great composer's golden jubilee in November.

A Cablegram from Bayreuth.

THE following cablegram appeared in last Monday's "Herald":

"BAYREUTH, July 21, 1889.—The Wagner festival began to-day with an exceedingly fine performance of 'Parsifal.' Every place in the theatre was sold days ago. Hundreds were unable to obtain admission. The greatest enthusiasm prevailed among the audience. The King of Saxony and suite and the Princes of Hanau and William of Hesse were present. The honors of the performance were carried off by Mrs. Materna and Mr. Van Dyk.

From Vienna a special train brought over 600 people last night. The demand for tickets is greater than in any previous year. It is expected that after this week all the seats will have been booked to the end of the performances. The German Emperor and Empress are expected during the second or third week of next month.

To-morrow "Tristan und Isolde" will be performed and "Die Meistersinger" on Wednesday. Thousands of visitors are pouring into the town from every direction. The hotels are full, and the Entertainment Committee is working hard to procure lodgings for all comers.

Mr. Henderson on London Music.

UNDER date July 10 Mr. W. J. Henderson writes the following interesting letter to last Sunday's "Times" from London:

I began this letter with the intention of telling you something about musical performances now going on in London rather than theatrical. Mr. Augustus Harris' Italian opera at Covent Garden is one of the things to which distance lends enchantment. I do not mean to say that the performances are no good. They certainly are, but when one sits down at his breakfast table in New York and reads the morning's cable news about the wonderful tenors D'Andrade, Montariol and Jean de Reszke, the great baritone Lassalle, the magnificent basso Edouard de Reszke, the sensational prima donna from Scotland, Miss McIntyre, and all the other surprising persons whom Mr. Harris has brought together, he is prone to fancy that New York is only playing second fiddle to London in spite of the Metropolitan Opera House and its success.

Well, dear American brethren who have not heard these singers, let me tell you that some of them are by no means so great as you suppose; and though it is undeniable that we do play second, still it is violin, not fiddle. The best artist among Mr. Harris' men is Edouard de Reszke, who is a truly great basso. His voice is not specially low in compass, but in sonority and richness it is of the first quality. His art is almost flawless. He sings with the greatest possible taste and judgment and without any cheap ad captivum tricks. All his effects are legitimately produced. His "Mephistopheles" is a superb piece of work, in which judicious and intelligent acting, full of sardonic humor, is combined with a bold and masterful vocal style.

Jean de Reszke, the tenor, is not a tenor at all, but a good, high baritone, who has forced his upper register. The quality of the voice below the G above the staff is unquestionably agreeable, though not the quality of a tenor. The G, G sharp, A and B flat, which are the remaining upper notes, are of wretched quality. But Jean de Reszke sings with much taste and at times with feeling. He would have been an exceedingly good baritone, but as a tenor he makes one nervous, for his upper notes always sound so strained and seem to be on the point of cracking. His vocal method, however, is praiseworthy, and, as "Lobengrin," he can give some valuable points in the treatment of the music to our lamented young friend Alvary.

Lassalle is a very good baritone, but his voice would not astonish anyone in New York. It is not as fine as Kaschman's, who was at the Metropolitan under Mr. Abbey, nor is it as rich and sympathetic as Robinson's was when it was first heard in New York. Lassalle sings with the good judgment of an experienced artist, but his voice production is extremely faulty in the upper notes. As an actor he does not compare with men like Robinson and Fischer. I am quite certain that he would not achieve any great success in New York, though he would not be a failure. Here the people are absolutely absurd in their praises of him.

D'Andrade and Montariol, the tenors, do not call for special comment. D'Andrade has a wretched voice. Montariol's is good, but he is not a great artist. Talazac is a fine artist, but has not a big voice. Miss McIntyre I heard in "Faust." She is young and inexperienced, but her voice is of splendid quality. It is the true dramatic soprano, round, mellow and full bodied. She knows how to sing, and some of her passages in the garden scene were full of genuine pathos. She has a brilliant future before her, and she is one of the singers we should be glad to hear in America. Miss Litta who sang "Micaela" in "Carmen" the other night, has a good voice, but she cannot sing in tune, and as a lack of musical ear is a fault that cannot be cured I am unable to see any brilliant future before this young woman. Mrs. Marie Röze, dear American brethren, never had a great voice, and now most of what she had is gone. Her "Carmen" is an extremely tame and uninteresting performance, and had it not been for the excellence of the chorus and orchestra under our old friend Arditi and the excellent mounting of the opera, I might have fancied myself at the Academy of Music during the latter days of the consulship of Mapleson.

And this brings me to the real point on which hinges the difference between the operatic performances now going on in London and those heard in the winter in New York. We hear no such choruses, no such orchestras, and no such conducting. Familiar as Gounod's "Faust" is to me, I confess that Mr. Mancinelli showed me beauties in the lovely score which I had never perceived before. In the first place he took all the tempi of the first two acts considerably much more slowly than we hear them in New York. Again, the solo passages in the orchestra were brought out more distinctly and played with much more finish. And there was a general smoothness, delicacy and unanimity of sentiment about the work of the fine body of musicians that we seldom hear in New York. The best work of our excellent orchestra at the Metropolitan does not quite equal it in expressiveness and significance of shading. The chorus, too, was never ragged and never out of tune, but always precise in time, exact in pitch and correct in expression. These features are the result, of course, of fine training and of firm control on the part of the conductor. Mr. Mancinelli handles his chorus and orchestra like a cathedral organist playing upon a great organ. Indeed, his rendering of the orchestral part of "Faust" had much of the effect of a solid, deep toned, sustained organ accompaniment.

The same features are noticeable in the work of the chorus and orchestra now engaged in the performance of Verdi's "Otello" at the Lyceum, where the great Mr. Faccio is conducting. The chorus and orchestra number 200, and were brought here from La Scala, Milan. Their work is absolutely beyond criticism. Mr. Faccio is a master of the art of conducting, and his reading of the score of "Otello" is a revelation to those who heard Cleofonte Campanini's. To tell the plain truth, although "Otello" was heard in New York, Americans know nothing about the work. Without two such artists as Tamagno and Maurel the opera cannot be interpreted.

Mr. Tamagno is to go to America next season, and he ought to be very successful. He is a man of fine stage appearance and a fairly efficient actor. In the concluding scene of Verdi's last opera his acting is considerably better than that usually seen on the Italian opera stage. His voice is a marvelous one. It is tremendously powerful and of astonishing range. Tamagno can sing high D, and he can scatter B flats and high C's all over the firmament of song with the greatest ease. And they are all notes of magnificent quality. One sees some reason for applauding these vocal outbursts, for the pealing tones of this man's wonderful voice thrill the hearers, they are so clear, so resonant, so rich. But the voice has the common fault of such voices. Below the middle register it is not of an agreeable timbre. However, Tamagno knows how to sing. He is not a mere shout, who can hurl out high notes to astonish the gods and make the judicious grieve. He is an artist. His phrasing is beautiful and his voice production correct. And he sings at times with very great intelligence and occasionally with real feeling. I should say that "Otello" was not his best part. He would create a better effect as "Arnold" in "William Tell."

Mr. Maurel's "Iago" is a grand performance. The great man's voice is no longer what it was, but it is far from being gone and is still a fine organ. And with what consummate vocal art he uses it! Skill in song can go no further than it goes in his rendering of some passages in his great scene with "Tamagno" in the second act. And his acting—it is superb. All the crafty cunning and fiendish malignity of "Iago" are brought out with masterly fidelity. Indeed, I might go on writing about Maurel's "Iago" for a column and give the reader no better idea of its power than I can by simply stating that there is no other such performance known to the operatic stage to-day, and that historically it is a fit companion picture to Edwin Booth's unequalled interpretation of the same rôle.

Miss Cataneo, who is the "Desdemona," is an acceptable artist, though her voice production is not without faults. She sings with judgment and sometimes with force. The production of Verdi's last work has caused great interest here and the houses have been generally good. The first night audience was tolerably brilliant, and would have been much more so had not the state concert at Albert Hall in honor of the Shah taken place on the same evening.

Those who imagine that the practice of hissing talkers at the opera is an invention of the Wagnerites ought to come to London. When the conductor at the opera lifts his baton to begin the introductory bar of the opera there is a general "Sh" all over the galleries. And thereafter all noises of any kind are sat upon with a most admirable unanimity. Would that we could import the delightful determination with which the encore fiends are crushed here! An effort was made to encore Jean de Reszke's "Salve dimora" the other night, but it was squelched peremptorily by cries of "Sh."

Dr. Hans Richter has been trying to enlighten Londoners as to Wagner, but one of the peculiarities of an Englishman appears to be that when he doesn't know a thing he doesn't want to know it. At any rate, the good doctor's efforts have not been received with much grace. If they have all been like one I heard a few evenings back, I don't wonder at it. The doctor gave the final scene of "Die Götterdämmerung," with a young woman named Füllinger as "Brunhilde." The orchestra discharged its duties superbly, but the soprano's struggle was positively pitiful. She had no conception whatever of the immortal scene, and she had no voice. An exceedingly brilliant audience regarded the proceedings with a sort of amused curiosity, and went away, no doubt, more convinced than ever that Wagner's later operas consisted chiefly of discordant shrieks. Oh for an hour of Lehmann then! What a revelation a week of tetralogy at the Metropolitan Opera House would be to these people! They would need several courses of Walter Damrosch's explanatory lectures, however, before they would awake to a consciousness of what it was all about.

Dr. Richter's conducting has been a revelation to these Londoners. They have never heard anything like it. Happy New York and still happier Boston! You have had your Gerike, and Von Bülow has flashed before your eyes, and you did not entertain angels unawares. You knew

the prophets when you saw them. Richter is a much less demonstrative conductor than Von Bülow, but his effects are much the same. As a Wagner conductor, however, I should say that he is the superior of the erratic Von Bülow.

At his last concert but one, a week ago, Dr. Richter produced a new symphony in E by C. Hubert Parry, the English composer, and a newly discovered fragment of a piano concerto in D by Beethoven. The Beethoven music is undoubtedly authentic, if one may judge from the style. It belongs to Beethoven's Mozartian period and bears a close resemblance in manner and treatment to his earlier piano concertos. Dr. Parry's symphony is a musicianly work, having a scherzo, which, however, bears a most striking resemblance to one of Brahms'. The symphony is like most of the work of the English composers, lacking in inspiration and cramped in general style through that dogged conservatism which leads musicians here to cling to very old models and disregard the glorious teachings of the new romantic school. The symphony is worth producing in America, however, and I hope some one of our conductors will give it a hearing next winter.

Henry E. Abbey's engagement of Sarasate, the violinist, and d'Albert, the pianist, to go to America next season, should be welcome news. They are both great artists, and our violinists certainly need a little waking up.

FOREIGN NOTES.

...Scott's works are an inexhaustible mine for the laborers in musical and dramatic art. Mr. Robert Buchanan, it is understood, has just adapted "Marmion," to the lyric stage, and now it is announced that Mr. Hamish McCunn will write an opera on the subject of "Waverley." We have already had plays or operas on "The Lady of the Lake," "Guy Mannerling," "The Heart of Midlothian," "Rob Roy," "The Bride of Lammermoor," "Ivanhoe," "Kenilworth," "The Talisman" and "The Fair Maid of Perth."

...Musicians will be very glad to hear that the authorities of the University of Durham have followed the example of Oxford, Cambridge and London, and have founded a chair of music. Glasgow, as the representative University in the West of Scotland, will, it is hoped, do likewise. At Durham some of the less admirable features of the regulations in force at Oxford and Cambridge have been avoided. The public performance with a full orchestra of the degree "exercise" is, in these days, when concerts are given by the hundred, utterly useless. To the candidates the performance implies a heavy expense, so that a comparatively poor man is practically debarred from accepting the degree of Mus. Doc. at all. At London and at Durham the performance of the exercise is optional, and a special proviso has at Durham been inserted that if the candidate wish to give a public hearing to his exercise he can dispense with the orchestra altogether, and can confine his accompaniments to the piano or harmonium. The candidates are required to pass first an examination in general education. Then, for the degree of Mus. Bac, it is obligatory to pass an examination in harmony and counterpoint in no more than four parts, and to provide a fugal composition containing five part harmony, with good fugal counterpoint and an accompaniment for string quintet, and to show a knowledge of form, musical history, &c. For Mus. Doc., the exercise must, as at Oxford, show real eight part harmony and eight part fugal counterpoint, with accompaniment for full orchestra. Whether it is worth while thus to insist upon the ability to write double fugal choruses, which in actual musical life are rarely indulged in, may be a matter of opinion. The fees at Durham are fixed at a very low rate, and, indeed, average only £1 for each examination.

—Del Puente, the popular baritone, is summering with General di Cesnola in Westchester County.

—Mr. Johnson will manage Jules Levy this season and a troupe consisting of Rosa Linde, soprano; W. J. Lavin, tenor, and Mr. Shonert, pianist.

—We learn with regret that Mr. C. L. Capen has resigned the position of musical editor of the Boston "Home Journal," which he filled so ably, to give his undivided attention to his pupils.

—Miss Hattie Clapper, the contralto, is rusticiating at the seashore. She leaves for the White Mountains early in August, where she will remain till the end of September, when she will return to New York preparatory to her fall and winter engagements. Miss Clapper will appear at the Claremont, N. H., music festival August 25 and 26.

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THE MUSICAL TRADE.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 492.

Subscription (including postage) invariably in advance.
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER INCH.

Three Months.....\$20.00	Nine Months.....\$60.00
Six Months.....40.00	Twelve Months.....80.00

Advertisements for the current week must be handed in by 5 P. M. on Monday.

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NEW YORK, WEDNESDAY, JULY 24, 1889.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors.

HARRY O. BROWN.

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 236 STATE STREET.

JOHN E. HALL, WESTERN REPRESENTATIVE.

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CONSIDERING the season of the year, business with Messrs. Decker Brothers is exceptionally good, the chief demand being for ebonized and fancy wood up-rights.

THE Boudoir vocalion, manufactured by Messrs. Mason & Risch, at Worcester, is the latest specimen of the vocalion product and is in every respect a most welcome addition to the line of instruments made under the vocalion patents. The case is made of quartered oak or solid walnut, but what it contains is of chief interest to the world of music. Specimens of these beautiful instruments can now be seen at the factory in Worcester; at Mason & Risch's, Toronto, and at 18 East Seventeenth-st., New York, where Mr. James W. Currier will be glad to explain the characteristics and the capacity of the vocalion.

WE do not propose to place Mr. Conover in the unpleasant position to request us not again to embroil him in a controversy with a fellow whom he at one time sued for libel and who subsequently begged Mr. Conover on his knees to withdraw the suit and permit him to retract—something the fellow did in good shape. The amicable relations that exist between Mr. Conover and our Mr. Blumenberg are based upon sentiments and a sympathy of ideas thoroughly invulnerable against any Mephistophelian influences. Moreover, at the time when the Conover piano was beginning to create an impression in trade and musical circles, our Mr. Blumenberg was one of the first to champion its cause and frequently in the face of considerable antagonism and contrary to his own interests, but the piano deserved it and that was all we looked at. During this same time Mephistophel was championing the Swick piano and influencing dealers against the Conover. The best thing for him to do under the circumstances is to hold his peace and attend to his own affairs.

THE issue in the rumored stencil operations of Mr. Freeborn G. Smith, manufacturer of the Bradbury piano, cannot be affected by the parties who desire to make it appear that the Bradbury piano made by Smith is a stencil piano. Such is not the issue. Mr. Smith owns the name Bradbury and has become thoroughly identified with it on each particular piano by placing on the nameboard the names of Bradbury and of Smith, and that is all proper and correct.

The stencil issue in Mr. Smith's case is distinct and cannot be obscured by any side issues, which, if brought forward, are an act of injustice in which we cannot participate, and that stencil issue is this, to wit:

Does Mr. Smith sell pianos not made by him but stenciled "Bradbury"? Does he agree, for instance, to sell piano cases to piano manufacturers, take in payment or part payment the finished pianos of these piano manufacturers and stencil such outside pianos "Bradbury"? Does he, in short, operate in this line of stenciling a line very insidious and very dangerous to the legitimate piano business? It signifies, if successfully conducted, that the maker of any part of a piano can take in payment for his material or his part the finished piano of the maker and call himself a full fledged piano manufacturer. That Mr. Smith, already a manufacturer of pianos, does such a thing would only aggravate the evil and strengthen the position of any imitator of such a scheme.

This matter has been a source of complaint. Mr. Smith is, and has been, an advertiser in the columns of this paper. It was suggested that in view of this fact THE MUSICAL COURIER would refuse to place itself on record on this question. The party who suggested it is an individual who must be lacking in the ordinary common sense necessary to fight the battle of life without ending it as a tramp, for he should have known that the stencil fight of THE MUSICAL COURIER was never a personal fight, but always a discussion of what we considered a principle.

If you are not a stenciler, Brother Smith, step up boldly and say so; if you are, you cannot step up and deny it, and THE MUSICAL COURIER will be sorry for you, for you will have to go right into the category of all the stencilers whether you advertise in these columns or not.

NEW CATALOGUES.

WE are going to have more than the usual number of new catalogues in the piano and organ trade this fall. Some of them will be ready by the latter part of this month, but the majority will not come from the press until during August. THE MUSICAL COURIER will be glad to receive and to review them all, and hopes to notice a general improvement in the designs of cases and a lessening of the number of styles.

We fear that a great many manufacturers do not pay enough attention to this matter of catalogues. There are too many of them now current that have evidently been carelessly thrown together by some office clerks, that make no impression on the reader, while the cost of their production is just as great, if not greater, than if they had been carefully written and compiled. We shall be gratified to see some of the new issues properly and tastefully illustrated. It is not so very long ago that we were afflicted with the most horribly plain, if not distorted outline of pianos in the average catalogue, and the movement in the opposite direction carried an improvement to the very opposite extreme, for we have been presented of late with illustrations of pianos and organs "set off" by surroundings that would be well calculated to throw any decent instrument out of tune. From the plain, awkward, illy drawn cut manufacturers have in many instances rushed before the amazed and offended eyes of their prospective customers illustrations of interiors of rooms in which the pianos have stood out or been obscured by the horrible misproportion it was given in the scene, while the other articles of furniture or decoration with which the pictures were laden were well calculated to distract the attention from the chief instrument for the time being, and we hope in some instances for ever.

There are innumerable processes now in vogue for the reproduction of drawings or photographs, and we hope to see among the new circulars which we shall

receive during the next few weeks not alone the much to be hoped for improvement in case designs, but also an improvement in the means adopted to suggest them to the public. We have on file in our office several thousands of catalogues collected by us during the 10 years that THE MUSICAL COURIER has been published, and as the newer ones come in we shall take occasion to note the progression that has been made or the retrogression that has been suffered, in individual cases as well as in the trade in general. It is always possible in any town of large enough proportions to contain a piano or organ manufacturer to enlist the services of some newspaper or literary man, who, furnished with the ideas and technical terms of the maker, can write up a catalogue which shall at least have the merit of being grammatical, and we should like to suggest this point to many makers whose works we now have stored away.

Don't clutter up your books with too many ridiculous testimonials from individuals who, like the average music trade editor, have praised all pianos alike, and don't fill your pages with the high opinions of more or less professional people who have only a local reputation near your own headquarters. Save the trouble, the time, paper, composition and printing, drop this expense and add what it costs to the getting out of better drawn cuts, printed on better paper. We'll see 'em all later, and then we'll tell you just wherein you can do better next time. Last, but not least, look out and do not say that your piano is perfect; there is no such thing as a perfect piano.

WHAT WOULD YOU THINK?

AT the head of the editorial columns of our esteemed contemporary "The New York Lumber Trade Journal" we find the following four lines:

The editor of the *Journal* is a LUMBERMAN.

The business manager is a LUMBERMAN.

The correspondents are every one of them LUMBERMEN.

Send in your subscription and be a lumberman.

How many of our contemporaries in music trade journalism could adopt these four lines, and changing the word lumberman to piano man, surprise their readers by speaking the truth? Aside from the editors of THE MUSICAL COURIER, there is at present not a man on the staff of any of our contemporaries who has any knowledge of the mechanical construction of pianos and organs. Their opinions are therefore valueless, or of only the small value that they put upon them at so and so much per line. They will sing eulogies on the vilest stencil box in the same key and time that they praise a really good or first-class instrument. It is simply a question of so much money with them, in advance, and their lack of knowledge is replaced only by meaningless personalities, and their lumbering wit in commenting upon the knowledge and experience of the editors of THE MUSICAL COURIER. If a man started into edit a religious weekly who knew nothing of religion, an agricultural paper who could not distinguish the difference between wheat and oats growing in the same field, how long would he be tolerated? Why, just so long as he could find ministers and farmers enough to pay him for the pleasure of seeing their names in print. Imagine a paper started in the interests of medicine and surgery by a man who knew nothing of either science! Imagine a paper started in the line of dentistry by a man who couldn't define the difference between a molar and an incisor! Or an insurance paper by a man who didn't know the difference between a tontine and a semi-tontine policy. Or a furniture trade paper by a man who didn't know the distinction between a sofa and a lounge.

And yet here in the interesting field of music trade journalism are men who don't know the difference between tone and tune, who don't know what a scale is, who couldn't distinguish between a reed tone and a pipe tone, who simply can write columns upon their knowledge that the difference between a square and a grand piano is that one has four legs and the other three, and they still are allowed to eke out a precarious livelihood from a trade, the like of which in this respect is not known in the world.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

NEW YORK WAREHOUSES, 98 FIFTH AVENUE.

STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.
FACTORIES AT DERBY, CONN.

DO NOT BUY UNTIL SEEING THE

New Burdett Organ List.

BURDETT ORGAN COMPANY, Limited, ERIE, PA.

DAVENPORT & TREACY,
PIANO PLATES

—AND—

PIANO HARDWARE,
444 and 446 W. Sixteenth St., New York.

STRAUCH BROS.

MANUFACTURERS OF

GRAND, SQUARE AND UPRIGHT

PIANO ACTIONS,

23, 24, 26, 28 and 30 Tenth Ave. and 57 Little W. 12th and 454 W. 13th Sts.,
NEW YORK.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument as now manufactured at **WORCESTER, MASS.**, and **TORONTO, CANADA.**

TRADE SUPPLIED! AGENTS PROTECTED! BUSINESS ACTIVE!

FOR AGENCY, CATALOGUES AND PRICES ADDRESS

MASON & RISCH,
Worcester, Mass., or Toronto, Canada; or

J. W. CURRIER, 18 East 17th Street, New York.

RELIABLE CARPENTER ORGANS.

BRATTLEBORO, VT., U. S. A.

SEND FOR NEW CATALOGUE.

E. P. CARPENTER COMPANY.

FISCHER
ESTD 1840
PIANOS
RENOVED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

— OFFICES AND WAREHOUSES —

110 Fifth Avenue, corner 16th Street, New York.



79,000

NOW IN USE.

DEALERS REPLY.

IV.

Some More Answers to "An Old Piano Man's"
Suggestion, Together with the In-
dorsement of an Esteemed
Contemporary.

A PROPOS of the agitation through the columns of THE MUSICAL COURIER of the advisability of a music trade convention, we find the following editorial in a semi-monthly contemporary. It will be remembered that in our issue of June 5 there appeared a communication signed "An Old Piano Man," which has called forth something over a hundred letters from music tradesmen throughout the country, of which we append those received since our last issue.

Thereupon our esteemed collaborer appears with the following:

We are glad to note the continued growth of a desire on the part of certain musical papers possessing trade attachments to co-operate with us in our efforts to establish a piano and organ makers' protective union. The crying need for some organization of the kind is abundantly apparent, and we hail with satisfaction the efforts of our contemporaries to assist in furthering the movement long since started by us.

The more the subject is discussed the better are the chances of a protective union being established on a permanent basis. For many months our editorial columns have bristled with articles in which we have urged manufacturers to unite in a body for mutual protection and benefit. As we remarked in our last issue, we shall continue to lead this movement, the origin of which is to be credited to us and to us alone. Let every musical paper in any way connected with the music trade, every maker of organs and pianos, join the ranks. We intend to see this undertaking set upon an enduring footing or to have it shown that such a thing is not possible in this country. Once more we cordially invite suggestions as to the holding of a preliminary convention of American organ and piano makers, always reserving our right to convene such an assembly upon our own responsibility, at any season earlier or later that may commend itself to our judgment as being appropriate to the purpose in view.

When was a movement for a "Piano and Organ Makers' Protective Union" started by us? And when did you start such an idea? If you did start it, what, so far, has been the actual result of your efforts? THE MUSICAL COURIER doesn't claim any particular originality in the scheme proposed through our columns. We simply published a communication from a contributor, who wishes to be known to the trade as "An Old Piano Man," which he is, and who doesn't want his name to appear in print. But he hasn't advocated a "Piano and Organ Makers' Protective Union." On the contrary, he hasn't paid any attention to the piano and organ makers, but has appealed to the piano and organ dealers." THE MUSICAL COURIER hasn't co-operated with you in an effort to establish a Piano and Organ Makers' Protective Union. It hasn't even co-operated with "An Old Piano Man" in his advocacy of a *Music Trade Convention*, beyond extending to him the use of its columns for a letter which has elicited so large a number of replies for and against his idea that the whole trade see how potent a medium is THE MUSICAL COURIER in matters of trade interest or importance.

For many months our editorial columns have bristled with articles in which we have urged manufacturers to write in a body for mutual protection and benefit.

And now you thank us for co-operating with you in what you are pleased to think your laudable object. We haven't done so. As our contributor has plainly stated, it is an almost impossible thing for the piano makers or the organ makers, or the piano and organ makers of this city, or of any other city, or of all cities, to get together and form a union. It has been tried time and again and has been positively demonstrated to be impracticable. We do not ourselves believe that there ever will be brought together a complete meeting of piano and organ men who will form a union—protective or otherwise. Besides, at the present time there is no particular necessity for such an organization. Piano and organ makers are going along attending to their own businesses, and they appear to be doing pretty well, too. They have no troubles of importance with their workmen; their affairs with their agents are strictly their own affairs. Each one of them has the right to sell to whomsoever he may please, and he takes his own risk. The leading makers employ capable traveling men to watch the standing of the dealers with whom they transact business, besides which they have always THE MUSICAL COURIER and the mercantile agencies to obtain information from. Why do they need to combine for protection? They buy goods of whom they please, they sell to whom they please. They buy of their own knowledge and at their own risks, and sell on the same conditions.

The only actual necessity that the piano and organ dealers have for combination is the growing necessity of a combined movement to keep their advertisements out

of alleged trade papers whose editors are ignorant of the first and all other principles of piano and organ construction, and of the principles which control the commercial part of the piano and organ industry in this country.

We shouldn't advise our friends to make too strong an endeavor to combine the piano and organ manufacturers, although they, of course, know how futile and meaningless their efforts would be, because among the first things that a general meeting of piano and organ men would consider would be the advisability of discontinuing advertising in journals run by men ignorant of the subjects of which they are supposed to treat; by men who, however estimable they may be personally, are, in their business capacity, simply compilers of minor trade happenings which have no significance or influence on the trade in general or on any portion of it in particular; by men who will accept the self written puff of the cheapest stencil fraud piano made and publish it as their editorial opinion alongside of accounts of decent well made instruments.

We have never noticed that our contemporaries' columns "bristled" with this or any other subject, but we imagine that this a sample of the "bristle."

"We intend to see this undertaking set upon an enduring footing, or to have it shown that such a thing is not possible in this country. Once more we cordially invite suggestions as to the holding of a preliminary convention of American organ and piano makers, always reserving our right to convene such an assembly upon our own responsibility, at any season earlier or later that may commend itself to our judgment as being appropriate to the purpose in view."

Well, go ahead and "cordially invite" and "convene," and just see what you will "convene."

Their efforts, well meant though they doubtless are, remind us of an old story of Abraham Lincoln's. It seems that once upon a time there was a very naughty little street arab who was persuaded to attend Sunday school. During the lesson the teacher—of course a very kind, benevolent, Seidl-society sort of a lady—asked little Jefferson (for this was the arab's name) the following question:

Jefferson: "How many gods are there?"

"Two," replied Jefferson, much abashed.

"I do not want any trifling in this class," said the teacher, as everyone tittered. "Tell me, Jefferson, how many gods are there?"

"Four," answered Jefferson.

Again the teacher, by this time angered at the laughter, asked of the incorrigible and frightened lad:

"Jefferson, tell me, how many gods are there?"

"Six!" yelled Jefferson, scared by the whole proceedings and with his cap in his hand.

"Oh, Jefferson!" cried the teacher, but Jefferson was hustling up the street at a 2:13 gait and met, a few blocks away, a fellow arab whom he had licked many times, and who was hurrying to the Sunday school, bemoaning his fate at being late.

Jefferson accosted him in terrified tones with:

"Bill, how many gods are there?"

"One," innocently replied Bill.

"Well," said Jeff., "you go down there with your one god and you'll see what you'll get."

So, boys, call your assembly, "always reserving your right to convene it on your own responsibility," and see what you'll get. It's really too hot, though, to fool about with such nonsense, so here are the additional letters which we have so far received. We would respectfully refer readers to the previous issues of THE MUSICAL COURIER for the letters received heretofore and to the letter of "An Old Piano Man" as originally printed by us in our number of June 5, in which it will be seen that he clearly sets forth ideas which are diametrically different from the idea of a "Piano and Organ Makers' Protective Union." We also append a list of the names of dealers who have thus far desired to express their opinions through our columns. It will be seen that the letters come from thirty-one States and the District of Columbia, and we think that no better evidence can be offered of the fact of THE MUSICAL COURIER being the official organ of the trade. The piano man's convention is not the idea of THE MUSICAL COURIER, but simply of a correspondent who through our columns asked for the opinion of the trade at large.

If our much esteemed contemporary has any backing in its scheme for a Piano and Organ Makers' Protective Union, we should like to see some evidences of it in their journal, as we are naturally interested in all such things. Guernsey Brothers.....Scranton, Pa.
Wm. R. Swan & Co.....Richmond, Ind.
S. D. Lauter & Co.....Newark, N. J.
Chas. Tuttle.....Rome, N. Y.
W. D. Moses & Co.....Richmond, Va.
Brown, Page & Hillman Company.....Peoria, Ill.

Yohn Brothers.....Harrisburg, Pa.
D. F. Dunbar.....Corning, N. Y.
W. Woods & Son.....Warren, Ohio.
E. T. Baldwin.....Manchester, N. H.
Smith & Stockwell.....Malone, N. Y.
C. A. House.....Wheeling, W. Va.
J. B. Killough.....Florence, S. C.
J. P. Caston.....Monroe, N. C.
Herbert L. Eddy.....Providence, R. I.
C. S. Wellman.....Defiance, Ohio.
J. W. Cunningham & Brother.....Portland, Ind.
Kennelly & Sylvester.....Lawrence, Mass.
John F. Ellis & Co.....Washington, D. C.
Waite's Music House.....Cedar Rapids, Ia.
H. Eberbach.....Washington, D. C.
Sanders & Stayman.....Baltimore, Md.
Gustav H. Kuhn.....Washington, D. C.
J. C. Ellis.....Cleveland, Ohio.
J. H. Kurzenkabe & Sons.....Harrisburg, Pa.
Geo. H. Phillips.....Kalamazoo, Mich.
H. D. Munson & Sons.....Zanesville, Ohio.
J. B. Nye.....Swatara Station, Pa.
Bruce & Ball.....Lafayette, Ind.
Morgan & Wilbur.....Middletown, N. Y.
Wm. H. Letters & Son.....Putnam, Conn.
L. J. Wheelden Company.....Bangor, Me.
J. A. Kieselhorst.....St. Louis, Mo.
Eliss Vosseler.....Flemington, N. J.
Cyrus Maxson.....Bath, N. Y.
Perry & Sons.....Wilkesbarre, Pa.
Link & Bond.....York, Pa.
Thos. Kay.....New Brunswick, N. J.
A. H. Rurtelman & Co.....Chicago, Ill.
Dukes & Son.....Peru, Ind.
J. C. White & Co.....Newton, Kan.
Jesse French Piano and Organ Company.....St. Louis, Mo.
Edholm & Akin.....Omaha, Neb.
J. W. Knepper.....Carthage, Mo.
Mellor & Hoene.....Pittsburgh, Pa.
C. F. Hancock.....Oswego, N. Y.
H. Kuechmann.....Muncie, Ind.
Frank Schilling.....Oswego, N. Y.
Mueller Music Company.....Council Bluffs, Ia.
Steve J. Owens.....Lancaster, Pa.
Ryland & Lee.....Richmond, Va.
J. S. Duggan.....Manchester, N. H.
Hume, Minor & Co.....Richmond, Va.
Thomas & Barton.....Augusta, Ga.
J. J. Wiggins.....Duluth, Minn.
Schraudenbach's Music Emporium.....Morristown, N. J.
S. B. Fuller.....Watertown, Wis.
J. A. Brayboy.....Kokomo, Ind.
A. Hospe, Jr.....Omaha, Neb.
E. J. Kennedy.....Tuscaloosa, Ala.
The Western Temple of Music, S. R. }
Huyett, Manager.....St. Joseph, Mo.
W. L. Lothrop.....Lewiston, Me.
E. B. Guild.....Topeka, Kan.
A. Meinberg Company.....Omaha, Neb.
Frank M. Grow.....Rutland, Vt.
E. A. Claypool.....Newark, Ohio.
J. W. Carter.....Belton, Tex.
C. C. Curtis.....Chicago, Ill.
W. S. Underwood.....North Adams, Mass.
W. W. Warner.....Madison, Wis.
E. G. Hays & Co.....Pittsburgh, Pa.
Will. A. Watkin.....Dallas, Tex.
Pearson's Music House.....Indianapolis, Ind.
John Hoyt.....Davenport, Ia.
Collins & Armstrong.....Fort Worth, Tex.
Kohler & Chase.....San Francisco, Cal.
Manly B. Ramos & Co.....Richmond, Va.
Bartlett Brothers & Clark.....Los Angeles, Cal.
W. F. Graves.....Castile, N. Y.
J. E. Sims.....Albert Lea, Minn.
John J. Herrie.....Houston, Tex.
W. J. Lasher.....Rome, N. Y.
W. J. Shillito.....Junction City, Kan.
Taylor's Music House.....Springfield, Mass.
J. P. Wiesel.....Cumberland, Md.
Phillips & Crew.....Atlanta, Ga.
A. B. Seavey.....Saco, Me.
Max Meyer & Brother.....Omaha, Neb.
Wm. F. Rexford.....Lancaster, Pa.
The H. M. Brainard Company.....Cleveland, Ohio.
R. C. Bollinger.....Fort Smith, Ark.
Hall & Brother.....Emporia, Kan.
J. H. Lamb.....Greenfield, Mass.
J. F. Jones & Co.....San Antonio, Tex.
J. D. Hobbie & Co.....Lynchburg, Va.
Louis Grunewald & Co.....New Orleans, La.
John Lumsden.....St. Louis, Mo.
R. A. Heritage.....Valparaiso, Ind.
Wendell, Seaholm & Browning.....Denver, Col.
Emil Wulschner.....Indianapolis, Ind.

EMIL WULSCHNER, Indianapolis, Ind.

The ideas in regard to convention of dealers, &c., coincide with mine. You can count upon my co-operation, wishing you success.

R. A. HERITAGE, Valparaiso, Ind.

I think the scheme of having the dealers' convention a very good and a very practicable one. It seems to me the very best possible means of enabling every dealer to detect the difference between good pianos and those somewhat inferior.

I shall be very glad to lend the movement any assistance in my power.

WENDELL SEAHOLM & BROWNING, Denver, Col.

We have read with interest the article "A Trade Convention," by "An Old Piano Man." If the right men take hold of it, we have no doubt a majority of the manufacturers and dealers would at least try the experiment. We can think of many benefits that might result from such an organization; one among them, the shutting out of unprincipled people who in some way manage to get into the business and, by their disreputable methods, bring the entire trade into disrepute. With all the jealousies and bitter rivalries existing among manufacturers and dealers, we believe a music trade convention, managed properly, would not only increase the business, but would in every way benefit it. Other branches of trade are benefited by similar organizations, why not ours?

A JOURNALISTIC BEAT.

FOR many years THE MUSICAL COURIER has been warning the manufacturers of pianos throughout the United States that there was an element in their own line which would eventually prove of severe menace to them. From our knowledge of the piano industry in Europe, as well as in this country, we have repeatedly cautioned them that the time would come when they would have to face a competition of importance and extent that they have been too busy to recognize. We have told them in plain words that the piano makers of Germany were fully alive to the importance of the American market for their goods, and that they were not idling about drinking beer and wrapt in the contemplation of the beauties of the Faderland. There have been frequent comments in our columns noting the improvements in European pianos. There is no reasonable excuse why any American manufacturer should not by this time know that good pianos are made in other countries than America. There is no reasonable reason why American manufacturers should not know that the "American system" of construction has been more and more universally adopted abroad, and from the frequent articles and communications that we have published on this interesting subject all who can read must know that the piano makers of Germany do not propose to leave a stone unturned in their endeavor to gain a foothold in the United States. We have duly recorded the alarmingly rapid progress that pianos made abroad have been making in this country, and we have never hesitated to give full notice of their enterprise and merits.

For all of this we have been roundly abused by our contemporaries, who have sought to create the impression that THE MUSICAL COURIER was endeavoring to push into prominence the European pianos, when in reality we have been, as often stated, endeavoring to impress upon our home makers the importance of the competition that is sure to arise and that they must make extra endeavors to meet.

It is not an easy case to handle. A first-class tone regulator who works for about 8 or 10 hours per day in this country will work for from 12 to 14 hours per day in Germany. The man here will receive from \$25 to \$35 per week for his 10 hours' work, while a man in Germany will do four hours' more work at the equivalent of \$7 to \$9 per week. Even our ad valorem duty of 25 per cent. on musical instruments imported will not equalize the actual difference in cost when not only this difference in the price of labor, but the contemporaneous difference in rent, fuel, material, &c., are taken into consideration.

We do not make a practice of quoting from our contemporaries, as they do from us, but we are tempted this time to republish a few extracts from an alleged trade journal of this city which has been the loudest among its brethren in decrying the attitude of THE MUSICAL COURIER toward pianos of foreign make. They are written in the service of the scheme of Mr. Wm. R. Gratz to make pianos at Heilbronn to be imported to this country. Here are a few specimen bricks:

No. 1.—This scheme is nothing more nor less than the manufacture in Germany of pianos on the American system and according to American ideas, which are to be imported and sold here.

No. 2.—The peculiarity of Mr. Gratz's enterprise is that he will not import German pianos at all, but pianos made on the American system in Germany.

No. 3.—The Germans are great piano makers, you know, and I think the tone of the instruments I shall import will surprise those who hear them.

No. 4.—Pianos are made in all parts of Germany on "the American system." They are made "on the Ameri-

can system" there not only for export purposes, but for home (German) use. See files of THE MUSICAL COURIER.

No. 2.—A piano made in Germany and labeled Gratz & Co., Heilbronn and New York, is a German piano. The fact that it is constructed on "the American system" does not make it anything else but a German piano. It would be the same if it were constructed on the French or Italian system; it would still be a German piano. It is nothing against an instrument that it emanates from Germany. The "American system" is in vogue throughout all Germany. See back files of THE MUSICAL COURIER.

No. 3.—At least four-fifths of the piano makers in this country are Germans. And we make the finest instrument that is produced, too. There is no scientific reason why the tone of a piano made in Germany, on the same plan as one made in America, should not be equal to it. See files of THE MUSICAL COURIER.

In the capacity of German pianos to stand in this climate, he has no faith whatever, but he has great faith in the ability of the German piano makers to make pianos on the American system that will stand. Mr. Gratz is also profoundly impressed with the conviction that he can give the dealer a strictly first-class piano for the price he now pays for a medium priced instrument.

How many German pianos are imported to this country that are not constructed "on the American system?" Can our contemporary tell? Of course not. The answer is, none.

The German pianos, as they are now made, will not stand our climate, except, perhaps, in the South and on the Pacific Coast.

What is the matter with Boston, Philadelphia, Chicago, Pittsburgh and other points where, by reading the back files of THE MUSICAL COURIER, you will see that large numbers of German pianos constructed "on the American system" are sold every year?

We know now that French polish will not stand in this country, but that the only finish which will be that obtained from the use of some really first-class varnish applied by a first-class varnisher. We know that the cases must be veneered—yes, double veneered. The German piano makers do not polish their sounding boards. We know that the sounding board must be polished to prevent it from warping. The iron plates in all the German pianos are entirely too light, they will not stand. We shall cast plates facsimiles of these made here. They will be as heavy and as well finished.

How many German pianos come to America that are not veneered and varnished? How many come here with sounding boards inferior to American sounding boards? Who imports German pianos with light iron plates? Constructed "on the American system," why should they differ from it in these details? Can our esteemed contemporary tell us? Of course not! It isn't so.

A great deal of the prejudice now existing against foreign made pianos has naturally been caused by American manufacturers who have done their utmost to make the public believe that a German or French piano is nothing but a tin pan. Yet Grunewald, in New Orleans, sells hundreds of Pleyel pianos every year, while Schreier, in Savannah, and other dealers South, sell many German pianos of various makes, and thoroughly satisfy their customers with them.

See back files of THE MUSICAL COURIER for statements of these facts.

Besides which it must not be forgotten that there are a large proportion of people in this country who prefer anything that is of foreign make.

See back files of THE MUSICAL COURIER for statement of this fact.

&c., &c., &c.

What is there new in all of this?

And yet this is the great journalistic "beat" that has been crowded over for the last ten days. This rehash of the old information culled from THE MUSICAL COURIER is blazoned forth as a piece of journalistic enterprise. So it is, but not in the way you mean it, dear E. C.

But then the trade understands all about it and a little laughter in this hot weather makes it the less tiresome.

MUSIC AND MALARIA.

HOTEL BRIGHTON, BRIGHTON BEACH, July 22, 1889.

THE offices of THE MUSICAL COURIER are located in an old, ramshackle building on Fourteenth-st., one door west of Union-sq., that has done service for over a half century, and like nearly all the buildings on that block was transformed as cheaply as possible for office purposes at the time East Fourteenth-st. first became a business thoroughfare. The air, especially in the summer months, is filled with microbes, and the malaria lurking in every nook of the building was aggravated during the past months by the excavations on the lot next adjoining on which the new Lincoln Building, corner of Fourteenth-st. and Union-sq., is now in course of erection.

I have been at work in these offices, with the exception of short trips to Boston and the West, for about seven years, at the rate of 14 to 15 hours daily, without a vacation, firmly convinced, as a matter of course, that

my robust constitution, which never knows ache or pain, could resist even the insidious influences and operations of Sir Mike Robe; but, alas, I was sadly mistaken, for several weeks ago I began to suffer from loss of appetite and insomnia and week before last I finally collapsed.

Let me say, parenthetically, to some of the firms in the same block that they are surrounded by the same influences and that even the healthiest man among them will suffer unless he takes a vacation and breathes some fresh air into his lungs. Most of the buildings on that block are in the same condition as No. 25 East Fourteenth-st., no matter how handsome may be the exterior.

However, I was ordered to the seashore and selected the Brighton Beach Hotel, first on account of its proximity to New York and next because here Mr. Anton Seidl and his famous band give afternoon and evening concerts of a rare and unique order which, I supposed, were patronized by many New York musical people and piano men, many of whom I would be likely to meet. I came here with my family (mother and sisters) some weeks ago, but, alas, New York musical people I have not yet seen at these concerts except Mr. Jackson, of the "World;" and as to piano men, I believe I saw Mr. Sam White, of Horace Waters & Co., at one evening concert; but he is a Brooklynite and the reason we do not speak as we pass by is due to a slight difference of opinion on the proper conduct of a music trade paper. Mr. White is a gentleman and loves good music, but he is part of a firm that has had stencil racks, consequently the slight difference of opinion and the no speak as we meet.

That these Seidl concerts deserve the greatest and most enthusiastic patronage from New Yorkers can be shown by a few specimen bricks of last week's programs which I submit:

TUESDAY EVENING, JULY 16, 1889.

Overture, "Columbus".....Bristow
"Wallenstein's Camp," symphonic picture.....D'Indy
Choral and fugue.....Bach
"Die Hunnenschlacht" ("Battle of the Huns"), symphonic poem.....Liszt
"Träumerei," for string orchestra.....Schmetz
"Funeral March" from "Eroica".....Beethoven
"Coppelia," ballet suite.....Delibes
(a) Notturmo.
(b) Music of the Marionettes, valse.
(c) Czardas.
Entr'acte from "Colombe".....Gounod
(a) Bresilienne.....
(b) Kermesse.....Godard

WEDNESDAY AFTERNOON, JULY 17, 1889.

"Jubel" overture.....Weber
"Phaeton," symphonic poem.....Saint-Saëns
"Scherzo".....Goldmark
"Good Friday Spell," from "Parsifal".....Wagner
Pastorale, symphonic.....Beethoven
(a) Cheerful impressions on arriving in the country.
(b) Scene by the brook.
(c) Peasants merry making. Thunder storm. Shepherd's song.
Glad and thankful feelings after the storm.
"Eine Faust" overture.....Wagner
"Huldigung March".....Wagner

WEDNESDAY EVENING, JULY 17, 1889.

Overture, "Freischütz".....Weber
Symphony, B minor.....Schubert
(a) Allegro, ma non troppo.
(b) Andante.
Divertissement.....Lalo
(a) Introduction, Allegretto.
(b) Andantino.
(c) Vivace.
"Siegfried" Idyll.....Wagner
Scènes Poétiques.....Godard
(a) In the woods.
(b) In the fields.
(c) Upon the mountains.
(d) At the village.
"Mazeppa," symphonic poem.....Liszt

FRIDAY AFTERNOON, JULY 19, 1889.

WAGNER MATINÉE.

Overture, "Flying Dutchman."
Prize song from "Meistersinger."
Prelude, "Lohengrin."
"Siegfried" Idyll.
Trio of the Rhinedaughters, from "Götterdämmerung."
"Ride of the Valkyries."
"Waldweben" ("Siegfried" and the Bird).
Tone Pictures from "Rhinegold."
"Kaisermarsch."

Considering the calibre of Seidl as a conductor, no matter wherein we may or may not differ with him as regards interpretation, tempo, &c., but simply looking upon him as one of the foremost conductors of orchestral music in this land, and remembering the fact that he is here conducting the regular orchestra of the New York Metropolitan Opera House at a seaside resort distant about one or one and a half hours from the central section of New York, at the rate of 25 and 15 cents admission to a concert, and in the 15 cent seats the privilege of smoking accorded at the same time—considering all these things it appears most remarkable that of the thousands and thousands of music loving, stay-at-home New Yorkers to whom such programs are

naturally supposed to be attractive, not a corporal's guard can at any time be seen at the music hall here.

The audiences are Brooklynites—that is, essentially non-musical—to whom, for instance, the Wagner matinee of last Friday must have been unintelligible, as they never hear Wagner operas, never attending any of the performances at the Metropolitan Opera House. From the educational point of view for musical students there is no such a treat offered in this whole country as the Seidl concerts here at the beach. The classical, romantic and modern schools are treated with equal fairness, and the novelties, as will be noticed above, are at times overwhelming and performed by the orchestra with the élan of enthusiasm.

It strikes me that it is a great mistake on the part of piano manufacturers not to patronize these concerts or send the younger generation, who are to succeed them, to listen to the marvelous tone effects and tone coloring Seidl brings forth from this band of musicians. During the busy months of the year there may be some reason urged by men who are played out after a day of hard work for not attending concerts, but at the present season of the year no excuse can be urged by any person at all engaged in the pursuit of music or of the art of producing what should be a musical instrument for neglecting such an opportunity as this.

You want to hear tone to learn what tone should be. Probably, and especially from a scientific point of view, the most renowned piano maker or constructor who ever lived was the late Theodor Steinway. He assiduously attended concerts and musical performances, to cultivate, in its broadest sense, the musical perceptive qualities, so as to apply that culture to his formulated ideas of piano construction. Not every piano manufacturer is musical, but there must be, or, at least should be, someone in the factory to whom the musical problem is of itself interesting and to whom it must appeal while he is endeavoring to solve his individual piano tone problem. He, whoever he may be, cannot depend entirely upon memory or upon comparisons with other pianos, or upon diagrams or inherited theories. If he desires to do something original he needs some inspiration, and I vouch he can get it here.

The indifference of piano manufacturers and piano men to music is well known, and the very few exceptions prove the rule. I believe that, with the exception of Mr. William Steinway and Mr. Alfred Dolge, there are no subscribers to the season of German opera among the piano manufacturers in New York, and Mr. Hugo Sohmer and Mr. George Nembach and Mr. Leopold Peck are, I believe, the only other piano manufacturers in the city who are opera patrons at the Metropolitan seasons.

Albert Weber is a great patron of Italian opera and opera comique. Karl Fink is an opera patron and attends all the Boston symphony concerts when he can get there. I noticed him at the first Rosenthal concert in that city, where he was particularly engrossed in the Steinway grand; in fact, he is a great student of the artistic development of the grand aside from its commercial ascendancy as a developing style of piano architecture. He is constantly engaged in making comparisons.

I believe the only piano manufacturer in this city who is a subscriber to the Philharmonic Society concerts is Mr. William Steinway; in fact, one does not find piano men in the corridors and vestibules of concert and opera houses, then, after all, why expect them down here at the Seidl concerts? Mr. P. H. Powers, of the Emerson Piano Company, Boston, was one of the original founders of the Apollo Club, and was for 25 years the bass of the choir of the Immaculate Conception Church of Boston, where he did lasting service in the interest of good music. The Steinerts go everywhere where good music can be heard; they are at all the Boston Symphony Concerts, and are projectors of concerts at New Haven and Providence. Mr. Lucien Wulsin, of D. H. Baldwin & Co., is a great patron of music and musical affairs, having been deeply identified with the Cincinnati May Festivals.

The Chicago piano men are not much interested in music personally, Mr. Theo. Pfafflin being an exceptional case. His daughter is giving great promises of becoming a vocalist of renown. Mr. C. C. Curtiss and his assistant, Mr. Drummond, are both patrons of music. In a substantial way W. W. Kimball is a heavy backer of musical enterprise in Chicago, but I refer now to persons whose tastes and inclinations are musical, and who would, for instance, enjoy a Seidl concert intellectually. I am not referring to piano men who are anxious to help music and musicians in their community because they "like music;" I am referring, for instance, to men such as Otto Sutro, of Baltimore, a musician himself, a pianist and a practical dispenser of musical

information, who can tell in five seconds if a voice is good, bad or indifferent. Such are the exceptions I refer to. Mr. Sutro is president of the Baltimore Oratorio Society and has done herculean work. Mr. Ferdinand Mayer, manager of the New York branch of the Knabe house, is an opera and concert patron and a disciple and worshipper at the shrine of Richard Wagner. Mr. William P. Lincoln, of the house of Chickering & Sons, is an æsthetic and intellectual musician and a pianist of fine qualities; so is Handel Pond.

Then comes a splendid, enthusiastic and liberal specimen of the music lover *par excellence*, the opera patron, the concert visitor and the pianist with a soul in his touch, and he is Mr. Nahum Stetson, of Steinway & Sons, who has tried his hand at composition, too, and can be seen at all times where good music is heard. Mr. Geilfuss, of the same firm, is one of the oldest patrons of the Philharmonic concerts and an all around concert visitor, who has acquired the analytical critical function which can be depended upon. The brothers Chickering were always lovers of the classical, not only in music but also in other arts, but Mr. Geo. H. Chickering has retired from active participation in such matters, and it is only when some extraordinary event transpires or some great artists appear at Chickering Hall, that Mr. Frank Chickering can be found in his accustomed seat. All the Krakauer brothers were educated in music by their father, himself a good musician. One of the Cluetts, at Troy, is also a musician and critic of no mean order. Mr. Harry Sanders, of Baltimore, is and has been a church organist and choir director for years past and can do what few piano men can do, that is, write a four part song. All these men would absolutely enjoy the Seidl concerts critically.

Mr. James Bellak, of Philadelphia, is a musician of the old school and, as is well known, laid the foundation of his present great business with the sale of books written by him for the study of the rudiments of piano playing. The Scherzers, of Philadelphia, are a musical set, and W. F. Boothe, of the same city, would have made his fortune as a violin virtuoso had he continued the studies he was at one time pursuing at the Cincinnati College of Music. Mr. William D. Dutton, of the same city, would enjoy a Seidl concert, for he frequently comes over from Philadelphia to attend a performance of German opera here. Another musical piano man is Mr. Williams, of C. L. Gorham & Co., of Worcester, who has made a study of the art in various branches.

Mr. Ernst Knabe, of Baltimore, received the best musical education in his young days that Baltimore, at that time well stocked with excellent piano teachers, afforded, and he played very well. He had a splendid touch and brought a big tone out of the piano, but his fingers are a little too stout to-day to run diatonic scales very rapidly.

Mr. E. W. Tyler, of the Boston house of the Knabes, is an ardent worshipper of the classical, and attends classical affairs regularly. So does Mr. William Cumston, who is a habitué of Music Hall and a regular opera fiend, and the Miller boys—some one or the other—are always around when a Miller piano is played, combining in a beautiful chiaroscuro the longings of æsthetics with the modern requirements of a strictly modest mercantile existence. Messrs. Kranich & Bach, Jr., are, both of them, also devotees of the classical in music, and Mr. Kranich, Jr., is, I believe, a gifted pianist and a hard student. Then there is Mr. Stephan Brambach, of the Estey Company, a genuine enthusiast on the subject of German song and German symphony, with a sly wink at a good old Italian aria. His brother at Bonn on the Rhine is the great Brambach who received the \$1,000 prize for the cantata "Columbus," sung at the Milwaukee Music Festival in 1885 or 1886. The Brambachs come from an old musical stock.

Young John Haines was always at the opening nights in the days of the Italian opera, and spent lots of money in that cause. But it is difficult to add many more names to this rather meagre list of men in the piano trade who go to opera or concert as devotees or as students of any particular school of music or as judges or critics. Suppose I have mentioned only one-half the number, that would still make a rather poor showing, especially when we reflect that the piano manufacturers—all of them—suppose that they are making musical instruments. This is strange, and yet I will go a step further and tell something which can be appreciated only by persons living in this country—something an intelligent European piano man could not comprehend.

It is this: There are some men in the piano, organ and music business who have never attended an operatic performance and who conscientiously believe that such performances are sinful. There are some who have never in their lives been at a classical concert,

There are thousands of piano men in the United States—thousands!—who never heard Joseffy play; thousands who cannot tell you who Rubinstein is, that is, what his particular pursuit is; thousands who never heard a piano recital; thousands who do not know one note from another.

These are the men—and many of them enjoy a great credit and do a large trade—who look upon the piano business as a purely mercantile pursuit. The piano, like the peanut, is an article of merchandise with them and they do not bother about Seidl concerts, and I don't know but that they are right—from their point of view. It is for all these reasons that my chances of meeting piano men at Brighton Beach were so successfully slim.

M. A. B.

IMPROPER JOURNALISM.

IN the Boston "Home Journal" there recently appeared the following paragraph:

A dealer in Tacoma, Wash., writes of the Boston piano manufactured by E. Wilson & Co.: "The piano has arrived. It opened up in good tune and I am much pleased with it." If the "New Boston" will stand this journey, it seems that their claim for standing quality is no fable.

We should like to call the attention of our esteemed contemporary to the good advice which may be found every morning at the head of the editorial columns of the New York "Herald":

Never print a paid advertisement as news matter. Let every advertisement appear as an advertisement—no sailing under false colors.—Charles A. Dana's Address to the Wisconsin Editorial Association, Milwaukee, July 24, 1888.

Either our esteemed contemporary does not believe in the maxims of the journalistic seer or else it is allowing itself to be deceived. The same paper printed in the same column from which the above "ad" is clipped a flattering account of the "New Boston" pianos before one of them had ever been completed. We cannot believe that the Boston "Home Journal" will knowingly make itself so ridiculous in the eyes of other piano men, and it should not, as a matter of business, lessen the value of its good opinion by publishing false praise of an article that did not at the time exist and back it up by items like the above, which shows that whoever wrote it either knew nothing about pianos or else willingly lent himself to the deceit.

Pianos do not get out of tune in transportation any more than they do in a parlor or wareroom under the same atmospheric conditions. It is no recommendation to a piano that it arrived at its destination in good tune, particularly at this time of the year. Heat, cold, dryness and dampness affect an instrument alike in a freight car or a concert hall, and if a piano reaches Tacoma from Boston in tune it is no particular virtue of that instrument, but simply indicates that it had an easy, equal trip. This is provided it was in tune. But who says that it was in tune? Who in Tacoma says that it was in tune? Who is the dealer, and does he know whether a piano is in tune? It is silly to print such rubbish, and a paper like the "Home Journal" should not allow its columns to be used to further the schemes of a concern which does not always use legitimate means of advertising.

THE NORTHWEST.

AMONG the members of the trade who called at our office during the past week was Mr. W. J. Dyer, of Messrs. W. J. Dyer & Brother, St. Paul and Minneapolis, en route to Martha's Vineyard for a few weeks' rest. Mr. Dyer, whose firm controls the agencies of the Steinway, Chickering, Behr Brothers and Gabler pianos, and the Wilcox and White and Packard organs, speaks most encouragingly of the prospects for fall trade in the Northwest, and is making while in the East extensive selections of stock in preparation for his expected good business.

Apropos of Mr. Dyer's opinion the following editorial from the St. Paul "Journal of Commerce" will be of interest to the trade as confirmatory of his views:

TRADE CONDITIONS.

The general condition of trade shows much improvement since last week. Rains have fallen generally throughout the Northwest, and the crop outlook is very much more hopeful. The rains have been where most needed. The situation is much more hopeful. There can be little doubt but that reports have been colored to suit the bulls—made darker than the facts would warrant. The localities where crops will be almost a total failure are quite limited. In large areas the outlook is very good and the crops looking fine.

Money is not so close as it was a few weeks ago, and with even moderate crops, business will be active. Merchants are generally confident now of a very fair average fall trade. Prices are steady and firm.

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as price list and other particulars, will
be sent free on application

ANSWER ANSWERS.

THERE is published in this city a certain or rather an uncertain, or at least a certain uncertain weekly sheet, that occasionally comes out with more or less bold or more or less unvarnished untruths concerning individuals or concerns, which THE MUSICAL COURIER, when they are of sufficient importance, denies and explains. Since the time that the editor of the journal in question has re-entered the field, or garden, of music trade journalism, we have on frequent occasions been under the necessity of denying his assertions concerning these individuals or concerns, or concerning matters of interest or import to the trade at large. To none of our denials has he replied. We have effectually silenced his patent misstatements, and he can never be either forced or coaxed into an argument concerning any live trade matters. When he has come out with a full fledged and paid for (in advance) puff, or has issued a meaningless (and not paid for in advance) attack, we have given an account of the true condition of affairs which he has brought up, and never since his re-entrance into the garden of music trade journalism has he continued his arguments against our plain statements of plain facts.

Instead of this he has sought refuge behind the silly words that naturally emanate from the pen of a man ignorant of the subjects of which he tries to treat, and treats badly. He never does—because he cannot—reply to an answer to his accusations or puffs, and if it were not for what he has so appropriately termed "the power of THE MUSICAL COURIER," his saccharine balderdash might have the effect he wishes it might have in the trade.

STENCILARIA.

IN the highways and in the byways the stencil weed flourishes, and with it the jocund, ever youthful, check dated ahead stencil editor. But the day of judgment will repeat itself, and then the poor, orphanized stencily will feel like a mourning star bitter and baleful, and no one to champion its course. Oh this earth with all its whoas—but here goes:

GREENSBURG, Pa., July 18, 1889.

Editors Musical Courier:

Having received your papers and having read several items on the McEwen pianos, please inform me how I can tell a stencil from a genuine (McEwen). Yours respectfully, *** **.

You can't. That's the trouble. If you could tell the difference between a stencil and a genuine piano there would be no necessity on the part of THE MUSICAL COURIER to make this stencil fight in the interest of the legitimate trade, and because you and 59,641,813 inhabitants of the United States cannot tell the difference THE MUSICAL COURIER proposes to do that work for you and for nothing. As it would not be feasible to go to Greensburg to look at the McEwen piano on sale there, if there is one on sale there, we cannot tell you whether the particular McEwen piano you refer to is a stencil or genuine, but we will tell you the next best thing.

Do not buy a McEwen piano, as you run the risk of getting the stencil box into your place at a price far above the regular price the same piano can be bought for where it is made. If we could see the piano we would tell you at once, if not sooner; but as you can get no expert's statement, keep your hands off McEwen. There are lots of pianos in the market, as thick as flies are in bull time. Take one of the many other.

Once more Pennsylvania contributes an inquiry:

LYKENS, Pa., July 19, 1889.

Editors Musical Courier:

Will you kindly advise the readers of THE MUSICAL COURIER are any of all of the following organs stencil goods:

Daniel F. Beatty.....	Washington, N. J.
The Beethoven.....	" "
The Cornish.....	" "
The Allegre.....	" "
C. P. Bowlby.....	" "

and are there that many factories in Washington?

Yours truly,

LONG & SON,

I.—Daniel F. Beatty is a downright fraud; he makes nothing but circulars, which are mailed by him from here, although dated Washington, N. J. In these circulars he claims that he makes organs and pianos. He lies. He should be prosecuted by the Post Office Department for fraud. He thinks that by going to church he squares up the thing with his Maker. One of these awful days he will find out what a fearful mistake he made, poor man!

II.—The Beethoven Company make organs in the factory in which Beatty busted, and there is a superstition prevailing at Washington, N. J., that any concern following up Beatty in his own line in that factory will have trouble. Some of the owners of the Beethoven Company have lately been seen going about with bolts

on their necks, and it is probable that the building will be turned into a boiler factory. The Beethoven organ the company will stencil for you. They also announce that they are piano manufacturers. Another Washingtonian lie. They make no pianos. Therefore they are in the wool dyed stencilers and never forget it.

III.—Cornish & Co. make organs, but they also advertise the Cornish piano as if made by them—a stencil fraud and a false pretense. Mr. Cornish has made lots of money out of these stencil fraud pianos. He is also devout; goes to church and confession and thinks he squares up in that shape, but when he gets to purgatory he will find chances slim for the upward movement, poor man, unless he stops selling those stencil pianos right now.

IV.—Alleger & Co. Same thing as above, only Alleger will not confess; he kicks.

V.—C. P. Bowlby is all right as far as we know.

INDIANAPOLIS, July 18, 1889.

Editors Musical Courier:

Can you inform me if the D. H. Baldwin & Co. is a stencil piano and is it a first class instrument, and if it is a stencil piano where is it manufactured, and would you advise the purchase of one. Awaiting your reply, &c., I am respectfully yours,

FRANK SHAW,

814 East Washington-st.

D. H. Baldwin & Co. advertise that the piano bearing their name is made "for" them. This removes the pretense that the firm make the pianos, for they truthfully say they do not. The Baldwin pianos are stencil instruments made in this city, and we advise our inquirer to purchase a different piano from D. H. Baldwin & Co. than the stencil Baldwin. They sell other pianos that are not stencil, for which they charge more than for the stencil; but these pianos are worth more, too.

ANONYMOUS NONSENSE.

THE following is taken from the Philadelphia "Sunday Transcript," and we must condemn the publication of such rot. There are a number of dealers on Chestnut-st., between Broad and Twentieth streets, and it is unfair to cast suspicion of such actions on all of them or on any one of them. We do not believe the reporter's story would truthfully apply to any one of the houses in that part of the city, and we are sorry to see that a paper like the "Transcript" should allow itself to be used for such uncalled for attacks on no one in particular, but several in general:

There are on Chestnut-st. a number of dealers in pianos, and some of them are gentlemen of the highest honor. There are some few, however, to whom honor, either in business or in private, is an unknown quality. Each Chestnut-st. piano dealer will, of course, at once declare he belongs to the former class, which is the proper thing to do under the circumstances. I want to say just at this point that the particular piano dealer with whom I am now dealing has his shop located at a point between Broad and Twentieth streets. That ought to satisfy the gentlemen located east of Broad-st. Well, a short time ago a certain very estimable young woman called upon the dealer to discuss with him the question of making an exchange of pianos. Mind you, she wanted only to discuss the matter for the purpose of getting the facts and the money consideration required. Mr. Dealer talked to her like a spelling book, and gave her to understand that he knew enough about her to warrant his treating her with genuine consideration, at the same time expressing a willingness to make the exchange and the terms of payment so satisfactory that she could not help being entirely pleased.

"I will let you know my decision in a few days," said the young woman. "I must talk with my mother on the subject before taking any steps."

With this she left the place. The following day the wagon of the dealer was driven to the door and after a long parley her piano was taken away and another one put in the house. This was contrary to her understanding of the situation, and the young woman was at a loss to know what the man meant, so she called upon him and was then informed that she had ordered the instrument and there was no alternative but for her to take it. She could say nothing that would convince him he was mistaken, and no reasoning would induce him to return the old piano and take away the new one.

"A bargain is a bargain," declared Mr. Dealer, "and that ends the matter."

A friend of the young woman called upon the dealer and there was a huge growl over the affair, but nothing was done to right the imposition. When the friend threatened legal proceedings the dealer merely laughed and said there was no danger of the woman going into court. The meaning of this remark was made apparent a few days later when there appeared at the house of the woman the porter in the piano store. He opened the conversation by asking some questions regarding a woman of unsavory reputation. This he followed by insisting that the enforced customer and the naughty female were on terms of intimacy, of which fact the dealer was aware, and ended by declaring that if she did not hold to the bargain made there would be an exposure of her association. The injustice of this attack was in the fact that this naughty female had once visited the lady customer, but when her true character was discovered she was forbidden the house. When the friend was told of this blackmailing scheme he at once placed the case in the hands of a lawyer, and the rascally dealer was at last glad to make a settlement entirely satisfactory to the young woman.

Rather a peculiar proceeding, I hear you say, for a high toned Chestnut-st. piano dealer. But listen! This naughty female, who was dragged in, was the mistress of the dealer, and the underlying object of the whole scheme was to compromise the customer, so that Mr. Dealer could make her one of his creatures. I have been told that this fellow has been engaged in a number of other peculiar, as well as disreputable, operations, a few of which I will relate later on.

—Mr. L. E. Thayer, of the Fort Wayne Organ Company, called to see us last week and reports trade as good.

WE have so often had occasion to notice the brilliant advertising of Messrs. Sohmer & Co. that it has become a matter of custom to expect even such particularly bright strokes as their cartoon on the back cover of the "Midsummer Puck." In fact the special editions of our esteemed contemporary would hardly seem complete now if we were to miss the Sohmer cartoon.

The illustration this time represents a scene from Shakespeare's "Midsummer Night's Dream," and is accompanied by this clever verse:

"In faith?" cries good Bottom, "this music so fine
Is made by no mortal, and must be divine.
For surely no music that was not elysian
Could summon before me so lovely a vision!
These forms that float 'round me are angels, I know,
And angelic the music that brings them below?"
"My friend," said Titania, "in truth, you are right,
For this is the Dream of a Mid-Sohmer Night!"

Hugo Worch.

AMONG the music dealers in this city, says the

Washington "Star," none have been more conspicuous for progressive qualities than Mr. Hugo Worch, and his success has been carried far beyond the majority of young men in the trade. He was born at Potsdam, Germany, in 1854,

and came to this city eight years later. Early in life he learned the art of piano and cabinet making, but in 1871 he entered the printing office of his brother Rudolph Worch, who was then publishing the "Michigan Volksfreund" at Fort Wayne, Ind. In the spring of 1874 he was offered and accepted a position on a Chicago daily German newspaper. This he resigned a few months later to enter the United States signal corps. Here he remained for ten years, stationed at Pittsburgh, Detroit and in this city. In 1883, in conjunction with his late brother, E. C. Worch, the present proprietor succeeded his father in the music business, and since his brother's decease has carried it on alone. Mr. Worch thinks Washington will be the great national music centre before long, and on this broad foundation he is building up a business. He is the sole agent here for the Sohmer piano, and under his management these instruments have attained deserved popularity in the national capitol.

The collection of sheet music and musical instruments of this house is complete in all its details and it is at Worch's that the musician's heartstrings can be set right, no matter by what instrument they may be touched.

Communication from Mr. Tower.

CAMBRIDGEPORT, Mass., July 18, 1889.

The Musical Courier, 25 East Fourteenth-st., New York City:

DEAR SIR.—In reading your paper I notice Messrs. Comstock, Cheney & Co. advertise as "the only company furnishing the keys, actions, hammers and brackets complete." I will say that I did this same thing before they were in the business, and still do so. Yours truly, S. TOWER.

Trade Notes.

—Mr. Hugo Sohmer is expected back from Lake George tomorrow.

—D. Collins, in the music business at Nebraska City, Neb., as gone out of business.

—The Cincinnati Piano Company (Benham proprietor) have the agency of the Conover pianos. The first order was for 23 pianos.

—Wm. Munroe, formerly of the Munroe Organ Reed Company, Worcester, now represents H. M. Partridge & Son, the umbrella dealers.

—A. W. Buchanan, of Grambs & Buchanan, Birmingham, Ala., dropped in here on Monday. The firm are the Sohmer agents. Willie and Eddie Steinert were both in town last week.

—C. Crans, for 12 years salesman with the late Wood T. Ogden, of Middletown, N. Y., has taken Mr. L. L. Ross into business and started the piano and organ firm of Crans & Co.

—The Peter Kellmer Piano and Organ Works at Hazleton, Pa., are in fine shape for the production of instruments manufactured according to the latest improved methods. Mr. Peter Kellmer is an experienced piano and organ builder and is doing an excellent trade on a solid basis of business.

—Mayor J. W. Smith, who has for some time been manager of the Little Rock, Ark., branch of the Jesse French Piano and Organ Company, has decided to re-enter the trade under his own firm name of Smith & Co. He has started on his own hook by this time in E. A. Benson's store. Benson is a piano man himself.

WANTED—A tuner and repairer. Must be strictly first class. Will require satisfactory references as to ability and character. Address, stating salary, Will A. Watkins Music Company, Dallas, Tex.



HUGO WORCH.

WEBER, WEBER

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PIANO FORTE ACTION.
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NEAR GRAND JUNCTION
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WEAVER ORGANS
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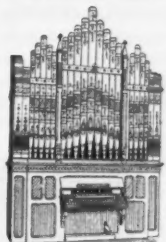
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Greatest Masters.WAREROOMS: 179 Tremont Street, Boston; 88 Fifth Avenue, New York; 423 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.; State
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—UNEXCELLED IN—

Beauty of Tone,
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but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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All our instruments contain the full iron frame with the patent tuning pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments, and therefore we challenge the world that ours will excel any other.

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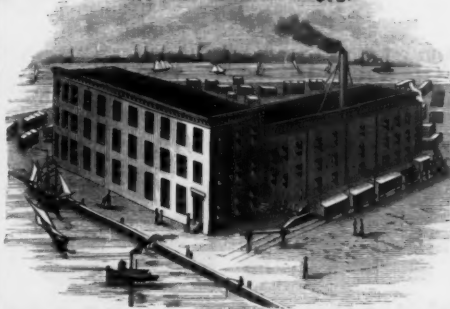
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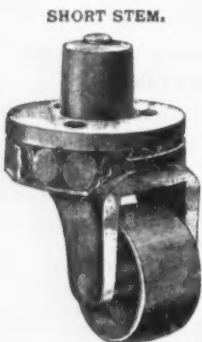


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